



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



# English School-Classics

EDITED BY FRANCIS STORR, B.A.,

CHIEF MASTER OF MODERN SUBJECTS IN MERCHANT TAYLORS' SCHOOL, LATE  
SCHOLAR OF TRINITY COLLEGE, CAMBRIDGE.

*Small 8vo.*

## THOMSON'S SEASONS: Winter.

With an Introduction to the Series. By the Rev. J. FRANCK BRIGHT,  
M.A., Fellow of University College, Oxford. 1s.

## COWPER'S TASK.

By FRANCIS STORR, B.A., Chief Master of Modern Subjects at Merchant  
Taylors' School. 2s.

Part I. (Book I.—The Sofa; Book II.—The Timepiece) 9d. Part II.  
(Book III.—The Garden; Book IV.—The Winter Evening) 9d. Part III.  
(Book V.—The Winter Morning Walk; Book VI.—The Winter Walk at  
Noon) 9d.

## SCOTT'S LAY OF THE LAST MINSTREL.

By J. SURTEES PHILLPOTTS, M.A., Head-Master of Bedford Grammar  
School. 2s. 6d.; or in Four Parts, 9d. each.

## SCOTT'S LADY OF THE LAKE.

By R. W. TAYLOR, M.A., Head-Master of Kelly College, Tavistock. 2s. :  
or in Three Parts, 9d. each.

## NOTES TO SCOTT'S WAVERLEY.

By H. W. EVE, M.A., Head-Master of University College School, London.  
1s.; WAVERLEY AND NOTES, 2s. 6d.

## TWENTY OF BACON'S ESSAYS.

By FRANCIS STORR, B.A. 1s.

## SIMPLE POEMS.

By W. E. MULLINS, M.A., Assistant-Master at Marlborough College. 8d.

## SELECTIONS FROM WORDSWORTH'S POEMS.

By H. H. TURNER, B.A., Scholar of Trinity College, Cambridge. 1s.

## WORDSWORTH'S EXCURSION: The Wanderer.

By H. H. TURNER, B.A., Scholar of Trinity College, Cambridge. 1s.

## MILTON'S PARADISE LOST.

By FRANCIS STORR, B.A.  
Book I. 9d. Book II. 9d.

## MILTON'S L'ALLEGRO, IL PENSEROSO, AND LYCIDAS

By EDWARD STORR, M.A., late Scholar of New College, Oxford. 1s.

## SELECTIONS FROM THE SPECTATOR.

By OSMUND AIRY, M.A., late Assistant-Master at Wellington College. 1s.

## BROWNE'S RELIGIO MEDICI.

By W. P. SMITH, M.A., Assistant-Master at Winchester College. 1s.

## GOLDSMITH'S TRAVELLER AND DESERTED VILLAGE.

By C. SANKEY, M.A., Assistant-Master at Marlborough College. 1s.

## EXTRACTS FROM GOLDSMITH'S VICAR OF WAKEFIELD.

By C. SANKEY, M.A., Assistant-Master at Marlborough College. 1s.

## POEMS SELECTED FROM THE WORKS OF ROBERT BURNS.

By A. M. BELL, M.A., Balliol College, Oxford. 2s.

## MACAULAY'S ESSAYS:

MOORE'S LIFE OF BYRON. By FRANCIS STORR, B.A. 9d.

BOSWELL'S LIFE OF JOHNSON. By FRANCIS STORR, B.A. 9d.

HALLAM'S CONSTITUTIONAL HISTORY. By H. F. BOYD, late  
Scholar of Brasenose College, Oxford. 1s.

## SOUTHEY'S LIFE OF NELSON.

By W. E. MULLINS, M.A., Assistant-Master at Marlborough College.

---

Rivingtons: London, Oxford, and Cambridge.

# Rivington's Mathematical Series

*Small 8vo.*

By J. HAMBLIN SMITH, M.A.,

OF GONVILLE AND CAIUS COLLEGE, AND LATE LECTURER AT ST. PETER'S COLLEGE,  
CAMBRIDGE.

*Algebra.* Part I. 3s. Without Answers, 2s. 6d. A KEY, 9s.

*Exercises on Algebra.* Part I. 2s. 6d.

[Copies may be had without the Answers.]

*Elementary Trigonometry.* 4s. 6d. A KEY, 7s. 6d.

*Elementary Hydrostatics.* 3s.

*Elements of Geometry.*

Containing Books I to 5, and portions of Books 11 and 12 of  
EUCLID, with Exercises and Notes. 3s. 6d.

Part I., containing Books 1 and 2 of EUCLID, may be had separately. *Limp cloth*, 1s. 6d.

*Elementary Statics.* 3s.

*Arithmetic.* 3s. 6d. A KEY, 9s.

*Book of Enunciations*

FOR HAMBLIN SMITH'S GEOMETRY, ALGEBRA, TRIGONOMETRY,  
STATICS, AND HYDROSTATICS. 1s.

---

By E. J. GROSS, M.A.,

FELLOW OF GONVILLE AND CAIUS COLLEGE, CAMBRIDGE, AND SECRETARY TO  
THE OXFORD AND CAMBRIDGE SCHOOLS EXAMINATION BOARD.

*Crown 8vo.*

*Algebra.* Part II. 8s. 6d.

*Kinematics and Kinetics.* 5s. 6d.

---

By G. RICHARDSON, M.A.,

ASSISTANT-MASTER AT WINCHESTER COLLEGE, AND LATE FELLOW OF ST. JOHN'S  
COLLEGE, CAMBRIDGE.

*Crown 8vo.*

*Geometrical Conic Sections.* 4s. 6d.

---

Rivingtons: London, Oxford, and Cambridge.



600085419X

SCENES

FROM

THE FROGS OF ARISTOPHANES.

# SCENES FROM GREEK PLAYS.

Rugby Edition.

*Abridged and Adapted for the Use of Schools, by*

ARTHUR SIDGWICK, M.A.,

ASSISTANT-MASTER AT RUGBY SCHOOL, AND FORMERLY FELLOW OF  
TRINITY COLLEGE, CAMBRIDGE.

Small 8vo. 1s. 6d. each.

## ARISTOPHANES.

THE CLOUDS. THE FROGS. THE KNIGHTS.  
PLUTUS.

## EURIPIDES.

IPHIGENIA IN TAURIS. THE CYCLOPS. ION.  
ELECTRA. ALCESTIS. BACCHAE. HECUBA.

---

BY THE SAME.

Crown 8vo.

*HOMER'S ILIAD. Edited, with Notes at the end for the  
use of Junior Students.*

BOOKS I. AND II. 2s. 6d.

Crown 8vo. 5s.

*AN INTRODUCTION TO GREEK PROSE  
COMPOSITION, WITH EXERCISES.*

A KEY for the Use of Tutors only. 5s.

RIVINGTONS

London, Oxford, and Cambridge

SCENES  
FROM  
ARISTOPHANES

Rugby Edition

By A. SIDGWICK, M.A.

ASSISTANT-MASTER AT RUGBY SCHOOL, AND FORMERLY FELLOW OF  
• TRINITY COLLEGE, CAMBRIDGE

THE FROGS

NEW EDITION



RIVINGTONS  
WATERLOO PLACE, LONDON  
Oxford and Cambridge

MDCCCLXXVIII

292. g. 91<sup>d</sup>



## RIVINGTONS

London	...	...	...	...	...	...	Waterloo Place.
Oxford	...	...	"	"	...	...	High Street.
Cambridge	...	...	...	...	...	...	Trinity Street.

## PREFACE TO THE FROGS.

**T**HE Frogs is a comedy written to throw ridicule on Euripides, and on the tone of thought which he promoted and represented. Aristophanes was, if we may call him by a modern name, a rigid Conservative of the most unflinching type. He looked with the greatest abhorrence upon the gradual development of Democracy at Athens; as well the principle itself, as the admitted evils which accompanied it. In the old times, he thought, the state had been well ruled; the standard of patriotism, valour, piety and simplicity of life, developed by the Persian Wars, had been a very high and noble one; and since Democracy had begun to rear its head, everything had changed continuously for the worse. The government was in the hands of the vulgarest, loudest, and corruptest demagogues, whose valour was shamelessness, and whose patriotism was avarice; art was degenerate; manners were degraded; religion was undermined; morality was shaken; and all social stability was endangered.

Of those who had promoted this change, Euripides manifestly was one of the most eminent. In his poetry, which attained a vast popularity at Athens, and won a proportionate influence, Aristophanes found everything combined to excite his indignation. The grandeur, the nobility, the massiveness, the piety, the reverence for old institutions and modes of thought, which had rung through every line of Aeschylus, was lost. In its place was only infinite cleverness, as fatal as it was attractive. No old established belief was safe from the new spirit of questioning and subtle criticism. The Gods, the constitution, the wisdom of ancestors, the common principles of morality, the social and domestic virtues, all in their turn were submitted to the action of this novel scepticism, and all in their turn suffered by it. These blind guides were the worst enemies of the state; and against

## PREFACE.

Euripides, accordingly, as the most eminent of them, Aristophanes directed his most implacable hostility, which not even the death of the poet, (as the poems did not die), could at all mitigate.

A further stimulus was supplied by the political situation. The Great War, begun with the brightest auspices for the Democracy, had proved a bitter disappointment. After the failure of the Sicilian expedition, their disappointment became despair. The oligarchical reaction of 411, which had brought the Four Hundred into power, had, it is true, proved abortive. But the Conservative party were the peace party, and must have been strengthened by the ill success of the war.

The plot of the play is simple enough.

Euripides (and Sophocles) had died the year before (406); and Dionysus is supposed to have gone to Arginusae, and, reading a play of Euripides on board ship, to have desired to fetch him back from Hades. So he dresses up like Heracles, takes a slave with him, and goes down to look for the poet. This situation is for a comedian too good a chance to be lost. Accordingly the three first scenes are taken up with describing the comic incidents of his descent.

Then comes the battle royal between Aeschylus and Euripides below, of which Dionysus is arbiter. First they criticise each other's prologues; then at last they weigh their poetry, verse against verse, in scales. It is needless to say that Aeschylus comes off the victor in every contest, and that Dionysus, though at first he preferred Euripides, finally chooses the other.

We must not be surprised that Aristophanes does not more bring to the front his real objections to Euripides. Alike on social, political, religious, and artistic grounds, he hated him; and his object was to ridicule and discredit him by any means in his power; the broader, the more effective. Of this a good instance is found in the famous *ληκίθιον ἀπώλεσεν* scene. Provided some of the dirt would stick, he cared neither how much he threw, nor how undeserved it was.

## DRAMATIS PERSONÆ.

Διώνυσος.

Κανθίας, his slave.

Ἡρακλῆς.

Νεκρός, a dead man.

Χάρων, the ferryman of Hades.

Αἴτακος, appearing as Pluto's house-porter.

Θερσάπαινα, a servant of Persephone.

Two πανδοκεύτριαι or hostesses.

Εὐριπίδης, }  
Αἰσχύλος, } the poets.

Πλούτων, the king of Hades.

Βάτραχοι, the frogs.

Chorus of Mystae, or initiated.

*The scene is at first on earth, and is then shifted to the Infernal Regions.*

*The play was acted at the Lenæan festival, in January, B.C. 405*



## SCENE I.

*Enter DIONYSUS, in a saffron-coloured gown (like those worn by women or effeminate men in Athens), with a lion's skin thrown over it; on his feet are red women's slippers, and a club in his hand; his face is florid, and he has a fine projecting paunch. The club and lion's skin are intended to disguise him like Heracles; and the absurdity of his appearance consists in the ridiculous mixture of the effeminate and the heroic in his costume. Along with him comes the slave XANTHIAS, dressed in the usual sleeveless tunic, sitting on a donkey, and carrying on his shoulder DIONYSUS' luggage, mattress, &c., slung over a porter's stick.*

*The scene is a country lane in Attica, with the house of HERACLES on one side of the stage. During the beginning of the scene they go slowly on, and reach the door of the house at line 28.*

ΞΑ. Εἶπω τι τῶν εἰωθότων, ὦ δέσποτα,  
ἐφ' οἷς αἰεὶ γελῶσιν οἱ θεώμενοι;

ΔΙ. νῆ τὸν Δι' ὃ τι βούλει γε, πλὴν 'πιέζομαι,'  
τοῦτο δὲ φύλαξαι πάνν γάρ ἐστ' ἤδη χολή.

ΞΑ. μηδ' ἔτερον ἀστείων τι;

ΔΙ. πλὴν γ', ὡς 'θλίβομαι.'

ΞΑ. [συλκίῃ] τί δὴτ' ἔδει με ταῦτα τὰ σκεύη φέρειν,  
εἴπερ ποιήσω μηδὲν ὦνπερ Φρύνιχος  
εἴωθε ποιεῖν καὶ Λύκισ κάμειψίας;

ΔΙ. μή νυν ποιήσης· ὡς ἐγὼ θεώμενος,

THE FROGS OF

- ὅταν τι τούτων τῶν σοφισμάτων ἴδω, 10  
 πλεῖν ἢ ἵναυτῷ πρεσβύτερος ἀπέρχομαι.  
 ΞΑ. [*rubbing the back of his neck*]  
 ὦ τρισκακοδαίμων ἄρ' ὁ τράχηλος οὔτοσι,  
 ὅτι θλίβεται μέν, τὸ δὲ γέλοιον οὐκ ἐρεῖ.  
 ΔΙ. [*appealing to the spectators*]  
 εἴτ' οὐχ ὕβρις ταύτ' ἐστὶ καὶ πολλή τρυφή,  
 ὅτ' ἐγὼ μὲν ὦν Διόνυσος, υἱὸς Σταμνίου, 15  
 αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ' ὄχῳ,  
 ἵνα μὴ ταλαιπωροῖτο μηδ' ἄχθος φέροι;  
 ΞΑ. οὐ γὰρ φέρω ἡγῶ;  
 ΔΙ. [*turning to him*] πῶς φέρεις γάρ, ὅς γ' ὄχει;  
 ΞΑ. φέρων γε ταυτί. [*pointing to the luggage*]  
 ΔΙ. τίνα τρόπον;  
 ΞΑ. [*with a shrug*] βαρέως πάνυ. 20  
 ΔΙ. οὐκοῦν τὸ βάρος τοῦθ', ὃ σὺ φέρεις, οἴνος φέρει;  
 ΞΑ. οὐ δῆθ' ὃ γ' ἔχω ἡγῶ καὶ φέρω, μὰ τὸν Δι' οὔ.  
 ΔΙ. πῶς γὰρ φέρεις, ὅς γ' αὐτὸς ὑφ' ἑτέρου φέρει;  
 ΞΑ. οὐκ οἶδ'. ὃ δ' ὥμος οὔτοσι πιέζεται.  
[*rubbing his shoulder*]  
 ΔΙ. σὺ δ' οὖν ἐπειδὴ τὸν ὄνον οὐ φῆς σ' ὠφελεῖν,  
 ἐν τῷ μέρει σὺ τὸν ὄνον ἀράμενος φέρε. 25  
 ΞΑ. οἴμοι κακοδαίμων τί γὰρ ἐγὼ οὐκ ἐναυμάχουν;  
 ἢ τὰν σε κωκύειν ἂν ἐκέλευον μακρά.  
 ΔΙ. κατάβα, πανοῦργε. καὶ γὰρ ἐγγὺς τῆς θύρας  
 ἤδη βαδίζων εἰμὶ τῆσδ', οἱ πρῶτά με  
 ἔδει τραπέσθαι.

[XANTHIAS jumps off the donkey, which goes browsing off the

ARISTOPHANES.

*stage.* DIONYSUS bangs at the door with hand and foot and club, making a terrific noise, and shouting]

παιδίον, παῖ, ἡμι, παι. 30

[the door is suddenly opened by HERACLES himself, who comes out in a rage]

HP. τίς τὴν θύραν ἐπάταξεν ; ὡς κενταυρικῶς  
ἐνήλαθ' ὅστις. [looking about and seeing nobody]  
εἰπέ μοι, τουτὶ τί ἦν ;

[suddenly he catches sight of DIONYSUS in his incongruous dress, and stops short amazed. DIONYSUS and XANTHIAS whisper aside]

ΔΙ. ὁ παῖς.

ΞΑ. τί ἔστιν ;

ΔΙ. οὐκ ἐνεθυμήθης ;

ΞΑ. τὸ τί ;

ΔΙ. ὡς σφόδρα μ' ἔδεισε.

ΞΑ. νῆ Δία, μὴ μαίνοιό γε.

HP. [bursting into a roar of laughter]

οὐ τοι μὰ τὴν Δήμητρα δύναμαι μὴ γελᾶν 35  
καίτοι δάκνω γ' ἐμαυτόν· ἀλλ' ὅμως γελῶ.

ΔΙ. ὦ δαιμόνιε, πρόσσελθε· δέομαι γάρ τί σου.

HP. ἀλλ' οὐχ οἶός τ' εἰμ' ἀποσοβῆσαι τὸν γέλωτα,  
ὁρῶν λεοντὴν ἐπὶ κροκωτῷ κειμένην. 40  
τίς ὁ νοῦς ; τί κόθορνος καὶ ῥόπαλον ξυνηλθέτην ;  
ποῖ γῆς ἀπεδήμεις ;

ΔΙ. ἐπεβάτενον Κλεισθένει.

HP. κἀναυμάχησας ;

ΔΙ. καὶ κατεδύσαμέν γε ναῦς  
τῶν πολεμίων ἥ δώδεκ' ἢ τρισκαίδεκα.



THE FROGS OF

- HP. σφώ ;  
 ΔΙ. νή τὸν Ἀπόλλω.  
 ΞΑ. [*contemptuously, and aside*] κατ' ἑγωγ' ἐξηγηρόμην.  
 ΔΙ. καὶ δῆτ' ἐπὶ τῆς νεῶς ἀναγινώσκοντί μοι 45  
 τὴν Ἀνδρομέδαν πρὸς ἑμαυτὸν ἐξαίφνης πόθος  
 τὴν καρδίαν ἐπάταξε πῶς οἶει σφόδρα ;  
 HP. πόθος ; πόσος τις ;  
 ΔΙ. μικρός, ἡλίκος——Μόλων.  
 HP. γυναικός ;  
 ΔΙ. οὐ δῆτ'. ἀλλὰ λίσσομαί σ' ἐγώ,  
 μὴ σκῶπτέ μ', ὠδέλφ'. οὐ γὰρ ἄλλ' ἔχω κακῶς 50  
 τοιοῦτος ἥμερός με διαλυμαίνεται.  
 HP. ποῦός τις, ὠδελφίδιον ;  
 ΔΙ. οὐκ ἔχω φράσαι.  
 ὅμως γε μέντοι σοι δι' αἰνυγμῶν ἐρῶ.  
 [*mysteriously and confidentially*]  
 ἤδη ποτ' ἐπεθύμησας ἐξαίφνης——ἔτνους ;  
 HP. ἔτνους ; [*smacking his lips*]  
 βαβαιάξ, μυριάκις ἐν τῷ βίῳ. 55  
 ΔΙ. ἄρ' ἐκδιδάσκω τὸ σαφές, ἢ ἕτερα φράσω ;  
 HP. μὴ δῆτα περὶ ἔτνους γε· πάνν γὰρ μαυθάνω.  
 ΔΙ. τοιουτοσὶ τοίνυν με δαρδάπτει πόθος  
 Εὐρύπιδου,  
 HP. [*interrupting*] καὶ ταῦτα τοῦ τεθνηκότος ;  
 ΔΙ. κοῦδεῖς γέ μ' ἂν πείσειεν ἀνθρώπων τὸ μὴ οὐκ 60  
 ἐλθεῖν ἐπ' ἐκείνον.  
 HP. πότερον εἰς Αἶδου κάτω ;  
 ΔΙ. καὶ νῆ Δι' εἴ τι γ' ἔστιν ἔτι κατωτέρω.

ARISTOPHANES.

HP. τί βουλόμενος ;

ΔΙ. δέομαι ποιητοῦ δεξιού.  
[sadly] ‘οἱ μὲν γὰρ οὐκέτ’ εἰσίν, οἱ δ’ ὄντες κακοί.’

HP. τί δ’ ; οὐκ Ἰοφῶν ζῇ ;

ΔΙ. τοῦτο γάρ τοι καὶ μόνον 65  
ἔτ’ ἐστὶ λοιπὸν ἀγαθόν, εἰ καὶ τοῦτ’ ἄρα  
[shaking his head dubiously]

οὐ γὰρ σάφ’ οἶδ’ οὐδ’ αὐτὸ τοῦθ’ ὅπως ἔχει.

HP. εἴτ’ οὐ Σοφοκλέα, πρότερον ὄντ’ Εὐριπίδου,  
μέλλεις ἀνάγειν, εἴπερ γ’ ἐκείθεν δεῖ σ’ ἄγειν ;

ΔΙ. οὐ, πρὶν γ’ ἂν Ἰοφῶντ’, ἀπολαβὼν αὐτὸν μόνου, 70  
ἄνευ Σοφοκλέους ὃ τι ποιεῖ κωδωνίσω.  
καῶλλως ὁ μὲν γ’ Εὐριπίδης, πανοῦργος ὢν,  
καὶ ξυναποδρᾶναι δεῦρ’ ἐπιχειρήσειέ μοι  
ὁ δ’ εὐκολος μὲν ἐνθάδ’, εὐκολος δ’ ἐκεῖ.

HP. Ἀγάθων δὲ ποῦ ἴστίν ; 75

ΔΙ. ἀπολιπὼν μ’ ἀποίχεται,  
ἀγαθὸς ποιητῆς καὶ ποθεινὸς τοῖς φίλοις.

HP. ποῖ γῆς ὁ τλήμων ;

ΔΙ. ἐς μακάρων——εὐωχίαν.

HP. ὁ δὲ Ξενοκλῆς ;

ΔΙ. ἐξόλοιτο νῆ Δία.

HP. Πυθάγγελος δέ ;

ΞΑ. [interrupting them impatiently and rubbing his shoulder]  
περὶ ἐμοῦ δ’ οὐδεὶς λόγος  
ἐπιτριβομένου τὸν ὦμον οὕτως σφόδρα. 80

HP. οὐκ οὐν ἕτερ’ ἔστ’ ἐνταῦθα μεираκύλλια  
τραγωδίας ποιοῦντα πλεῖν ἢ μύρια,  
Εὐριπίδου πλεῖν ἢ σταδίῳ λαλίστερα ;

THE FROGS OF

- ΔΙ. ἐπιφυλλίδες ταῦτ' ἐστὶ καὶ στωμύλματα,  
'χελιδόνων μουσεῖα,' λωβηταὶ τέχνης, 85  
ἃ φρούδα θᾶπτον, ἣν μόνον χορὸν λάβη.  
γόνιμον δὲ ποιητὴν ἂν οὐχ εὖροις ἔτι  
ζητῶν ἄν, ὅστις ῥῆμα γενναῖον λάκοι.
- ΗΡ. πῶς γόνιμον ;
- ΔΙ. ὥδὲ γόνιμον, ὅστις φθέγγεται 90  
τοιουτονί τι παρακεκινδυνευμένον,  
'αἰθέρα Διὸς δωμάτιον,' ἢ 'χρόνου πόδα,'  
ἢ 'φρένα μὲν οὐκ ἐθέλουσαν ὁμόσαι καθ' ἱερῶν,  
γλωτταν δ' ἐπιωρκήσασαν ἰδίᾳ τῆς φρενός.'
- ΗΡ. σὲ δὲ ταῦτ' ἀρέσκει ;
- ΔΙ. μᾶλλὰ πλεῖν ἢ μαίνομαι.
- ΗΡ. ἢ μὴν κόβαλά γ' ἐστίν, ὥς καὶ σοὶ δοκεῖ. 95
- ΔΙ. 'μὴ τὸν ἐμὸν οἶκει νοῦν' ἔχεις γὰρ οἰκίαν.
- ΗΡ. καὶ μὴν ἀτεχνῶς γε παμπόνηρα φαίνεται.
- ΔΙ. δειπνεῖν με δίδασκε. [*contemptuously*]
- ΞΑ. [*impatiently*] περὶ ἐμοῦ δ' οὐδεὶς λόγος.
- ΔΙ. ἀλλ' ὦνπερ ἔνεκα τήνδε τὴν σκευὴν ἔχων 99  
ἦλθον κατὰ σὴν μίμησιν, ἵνα μοι τοὺς ξένους  
τοὺς σοὺς φράσεις, εἰ δεοίμην, οἷσι σὺ  
ἔχρω τόθ', ἥνικ' ἦλθες ἐπὶ τὸν Κέρβερον,  
τούτους φράσον μοι, λιμένας, ἀρτοπώλια,  
ἔδρας, ἀναπαύλας, ἐκτροπάς, κρήνας, ὁδοὺς,  
πόλεις, διαίτας, πανδοκευτρίας, ὅπου 105  
κόρεις ὀλίγιστοι.
- ΞΑ. [*in a voice of loud and angry impatience*]  
περὶ ἐμοῦ δ' οὐδεὶς λόγος.
- ΗΡ. [*disregarding him*] ὦ σχέτλιε, τολμήσεις γὰρ ἰέναι ;

ARISTOPHANES.

- ΔΙ. καὶ σύ γε  
μηδὲν ἔτι πρὸς ταῦτ', ἀλλὰ φράζε τῶν ὁδῶν  
ὅπη τάχιστ' ἀφιξόμεθ' εἰς Αἴδου κάτω·  
καὶ μήτε θερμὴν μήτ' ἄγαν ψυχρὰν φράσης. 110
- ΗΡ. φέρε δὴ, τίν' αὐτῶν σοι φράσω πρώτην ; τίνα ;  
[*raising to reflect*]  
μία μὲν γὰρ ἔστιν ἀπὸ κάλῳ καὶ θοανίου,  
κρεμάσαντι σαυτόν.
- ΔΙ. παῦε, πνιγερὰν λέγεις.
- ΗΡ. ἀλλ' ἔστιν ἀτραπὸς ξύντομος τετριμμένη,  
ἢ διὰ θυείας.
- ΔΙ. ἄρα κώνειον λέγεις ; 115
- ΗΡ. μάλιστα γε.
- ΔΙ. ψυχρὰν γε καὶ δυσχείμερον  
εὐθύς γὰρ ἀποπήγνυσσι τὰντικνῆμα.  
[*raising and shuddering*]  
οὐκ ἂν βαδίσαιμι τὴν ὁδὸν ταύτην.
- ΗΡ. τί δαί ;
- ΔΙ. ἤνπερ σὺ τότε κατῆλθες.
- ΗΡ. ἀλλ' ὁ πλοῦς πολὺς.  
εὐθύς γὰρ ἐπὶ λίμνην μεγάλην ἤξεις πάνυ 120  
ἄβυσσου.
- ΔΙ. εἶτα πῶς περαιωθήσομαι ;
- ΗΡ. ἐν πλοιαρίῳ τυννοντοφί  
[*holding his arms so as to show the size of the boat*]  
σ' ἀνὴρ γέρων  
ναύτης διάξει δὺ ὀβολῶ μισθὸν λαβών.
- ΔΙ. φεῦ. ὥς μέγα δύνασθον πανταχοῦ τῷ δὺ ὀβολῶ.  
πῶς ἤλθέτην κάκεισε ;

# THE FROGS OF

**HP.** Θησεὺς ἤγαγεν. 125

μετὰ ταῦτ' ὄφεις καὶ θηρί' ὄφει μυρία  
δεινότατα.

**ΔΙ.** [*confidently*] μή μ' ἐκπληττε μηδὲ δειμάτου  
οὐ γάρ μ' ἀποτρέψεις.

**HP.** εἶτα βόρβορον πολὺν 130  
καὶ σκῶρ αἰώνων ἐν δὲ τούτῳ κειμένους  
εἴ που ξένον τις ἠδίκησε πώποτε,

ἢ μητέρ' ἠλόησεν, ἢ πατρός γνάθον  
ἐπάταξεν, ἢ πτόρκον ὄρκον ὤμοσεν,  
ἢ Μορσίμου τις ῥῆσιν ἐξεγράψατο.

ἐντεῦθεν αὐλῶν τίς σε περίευσιν πνοή,  
ὄφει τε φῶς κάλλιστον, ὥσπερ ἐνθάδε, 135  
καὶ μυρρινῶνας, καὶ θιάσους εὐδαίμονας  
ἀνδρῶν, γυναικῶν, καὶ κρότου χειρῶν πολύν.

**ΔΙ.** οὔτοι δὲ δὴ τίνες εἰσίν ;

**HP.** οἱ μεμνημένοι.

**ΞΑ.** [*who has been getting more and more visibly impatient*]  
νῆ τὸν Δί' ἐγὼ γοῦν ὄνος ἄγων μυστήρια,  
ἀτὰρ οὐ κατέξω ταῦτα τὸν πλείω χρόνον. 140  
[*he throws down the luggage in a rage*]

**HP.** οἷ σοι φράσουσ' ἀπαξάπανθ' ὦν ἂν δέη.  
οὔτοι γὰρ ἐγγύτατα παρ' αὐτὴν τὴν ὁδὸν  
ἐπὶ ταῖσι τοῦ Πλούτωνος οἰκοῦσιν θύραις.  
καὶ χαῖρε πόλλ', ὠδελφέ. [*Exit.*]

**ΔΙ.** [*wishing him good bye*] νῆ Δία καὶ σύ γε 145  
ύγλαινε. [*turning sharply to XANTHIAS*]  
σὺ δὲ τὰ στρώματ' αὐθις λάμβανε.

**ΞΑ.** [*sulkily*] πρὶν καὶ καταθέσθαι ;

ARISTOPHANES.

ΔΙ. καὶ ταχέως μέντοι πάνυ.

ΞΑ. μὴ δῆθ', ἰκετεύω σ', ἀλλὰ μίσθωσαί τινα  
τῶν ἐκφερομένων, ὅστις ἐπὶ τοῦτ' ἔρχεται.

ΔΙ. εἰ δὲ μὴ 'χω ;

ΞΑ. τότε ἔμ' ἄγειν.

ΔΙ. καλῶς λέγεις.

καὶ γάρ τιν' ἐκφέρουσι τουτονὶ νεκρόν. 150

[Enter two bearers, carrying a dead man on a litter out to burial.]

ΔΙ. [calling to the dead man]

οὔτος, σὲ λέγω μέντοι, σὲ τὸν τεθνηκότα·  
ἄνθρωπε, βούλει σκευάρι' εἰς Ἄιδου φέρειν ;  
[bearers stop ; the dead man sits up]

ΝΕΚΡΟΣ. πόσ' ἄττα ;

ΔΙ. [pointing to the luggage on the ground] ταυτί.

ΝΕ. δύο δραχμάς μισθὸν τελεῖς ;

ΔΙ. μὰ Δί, ἀλλ' ἔλαττον.

ΝΕ. [to the bearers] ὑπάγεθ' ὑμεῖς τῆς ὁδοῦ.  
[the bearers go slowly forwards]

ΔΙ. ἀνάμεινον, ὦ δαιμόνι', εἰ ξυμβῶ τί σοι. 155

ΝΕ. εἰ μὴ καταθήσεις δύο δραχμάς, μὴ διαλεγον.

ΔΙ. λάβ' ἐννέ' ὀβολούς.

ΝΕ. ἀναβιόην νυν πάλιν.

[The dead man lies down again on the litter ; the bearers exeunt,  
carrying him away.]

ΞΑ. ὥς σεμνὸς ὁ κατάρματος οὐκ οἰμώζεται ;  
ἐγὼ βαδιοῦμαι.

ΔΙ. χρηστὸς εἰ καὶ γεννάδας.

[XANTHIAS shoulders the luggage once more ; and they two  
march off.]

## THE FROGS OF

### SCENE II.

*The scene is now changed to the Infernal Regions. In front are seen by the dim light DIONYSUS and XANTHIAS (dressed as in Scene 1., XANTHIAS carrying the luggage) standing on the reedy shores of the murky lake of Acheron. CHARON, a squalid old man with wild eyes and matted beard, is gradually seen approaching in his narrow rickety skiff. Invisible at first, they are dimly descried by DIONYSUS in line 161.*

ΔΙ. χωρῶμεν ἐπὶ τὸ πλοῖον.

[the voice of CHARON is then heard in the darkness]

ΧΑ. ὥοπ, παραβαλοῦ. 160

ΞΑ. τουτὶ τί ἔστι ;

ΔΙ. τοῦτο λίμνη νῆ Δία  
αὕτη 'στὶν ἣν ἔφραξε, καὶ πλοῖόν γ' ὄρω.

[CHARON approaches the shore]

ΞΑ. νῆ τὸν Ποσειδῶ, κᾶστι γ' ὁ Χάρων οὔτοσί.

ΔΙ. χαῖρ' ὦ Χάρων, χαῖρ' ὦ Χάρων, χαῖρ' ὦ Χάρων.

ΧΑ. [shouting, with his hand to his mouth, in regular ferryman-fashion, the names of the places to which his boat takes passengers]

τίς εἰς Ἀναπαύλας ἐκ κακῶν καὶ πραγμάτων ; 165

τίς εἰς τὸ Λήθης πεδῖον, ἥ 'ς Ὀνου Πόκας,

ἥ 'ς Κερβερίους, ἥ 'ς Κόρακας, ἥ 'πὶ Ταίναρον ;

ΔΙ. ἐγώ.

ΧΑ. ταχεως ἔμβαινε.

ΔΙ. ποῖ σχήσειν δοκεῖς ;

ες κόρακας ὄντως ;

ARISTOPHANES.

- ΧΑ.** ναὶ μὰ Δία, σοῦ γ' εἵνεκα.  
 ἔμβαινε δῆ.  
**ΔΙ.** [*stepping into the boat, and calling to ΧΑΝΤΗΙΑΣ*]  
 παῖ, δεῦρο. 170  
**ΧΑ.** δοῦλον οὐκ ἄγω,  
 εἰ μὴ νευαυμάχηκε τὴν περὶ τῶν κρεῶν.  
**ΞΑ.** μὰ τὸν Δί', οὐ γὰρ ἄλλ' ἔτυχον ὀφθαλμιῶν.  
**ΧΑ.** οὐκουν περιθρέξει δῆτα τὴν λίμνην κύκλω;  
**ΞΑ.** ποῦ δῆτ' ἀναμενῶ;  
**ΧΑ.** παρὰ τὸν Αὐαίνου λίθον,  
 ἐπὶ ταῖς ἀναπαύλαις.  
**ΔΙ.** μανθάνεις; 175  
**ΞΑ.** πάνυ μανθάνω.  
 [*aside, striking his forehead in despair*]  
 οἴμοι κακοδαίμων, τῷ ξυνέτυχον ἐξιῶν;  
 [*exit, running along the shore of the lake*]  
**ΧΑ.** κάθιζ' ἐπὶ κώπην.  
 [*DIONYSUS sits down on the oar. CHARON shouts to the land*]  
 εἴ τις ἔτι πλεῖ, σπευδέτω.  
 [*CHARON turns round and sees DIONYSUS on the oar.*]  
 οὗτος, τί ποιεῖς;  
**ΔΙ.** [*nervously*] ὃ τι ποιῶ; τί δ' ἄλλο γ' ἢ  
 ἵζω 'πὶ κώπην, οἵπερ ἐκέλευσάς με σύ;  
**ΧΑ.** [*pointing to the seat*]  
 οὐκουν καθεδεῖ δῆτ' ἐνθαδί, γάστρων;  
**ΔΙ.** [*getting awkwardly and timidly off the oar, and sitting down  
 where he is told*]  
 ἰδού. 180  
**ΧΑ.** οὐκουν προβαλεῖ τὸ χεῖρε κάκτενεῖς;



## THE FROGS OF

ΔΙ. [*helplessly stretching out his hands, and holding them stupidly stiff*]

ἰδού.

ΧΑ. [*in a rage, putting the oar into his hand*]  
οὐ μὴ φλυαρήσεις ἔχων, ἀλλ' ἀντιβὰς  
ἐλᾷς προθύμως ;

ΔΙ. [*whispering*] κἄτα πῶς δυνήσομαι,  
ἄπειρος, ἀθαλάττωτος, ἀσαλαμίνιος  
ὦν, εἴτ' ἐλαύνειν ;

ΧΑ. ῥᾷστ' ἀκούσει γὰρ μέλη 185  
κάλλιστ', ἐπειδὰν ἐμβάλης ἅπαξ.

ΔΙ. τίνων ;

ΧΑ. βατράχων κύκνων θαυμαστά.

ΔΙ. κατακέλευε δή.

ΧΑ. ὦπ ὅπ ὦπ ὅπ. [*singing*]

[DIONYSUS takes the oar and begins rowing, in time first with CHARON'S ὦπ ὅπ and afterwards with the frogs' song, which gets quicker and quicker. The frogs are invisible all through, and between line 190 and 240 DIONYSUS rows the boat across the dim lake to the other side, the scene gradually changing as he goes.]

ΒΑΤΡΑΧΟΙ. βρεκεκεκὲξ κοᾶξ κοᾶξ, 190  
βρεκεκεκὲξ κοᾶξ κοᾶξ.

λιμναῖα κρηνῶν τέκνα,  
ξύναυλον ὕμνων βοᾶν  
φθεγγώμεθ', εὐγερυν ἐμὰν αἰοιδάν,  
κοᾶξ κοᾶξ,

ἦν ἀμφὶ Νυσήιον 195  
Διὸς Διώνυσον ἐν  
Δίμναισιν ἰαχίσαμεν,  
βρεκεκεκὲξ κοᾶξ κοᾶξ.

ARISTOPHANES.

- ΔΙ. [*moving uneasily on his seat*] ἐγὼ δέ γ' ἀλγεῖν ἀρχομαι  
ὦ κοᾶξ κοᾶξ. 200  
ὕμῶν δ' ἴσως οὐδὲν μέλει.
- ΒΑ. βρεκεκεκεῖς κοᾶξ κοᾶξ.
- ΔΙ. [*angrily and loudly*] ἀλλ' ἐξόλοισθ' αὐτῷ κοᾶξ·  
οὐδὲν γάρ ἐστ' ἀλλ' ἡ κοᾶξ.
- ΒΑ. εἰκότως γ', ὦ πολλὰ πρᾶτ- 205  
των ἐμὲ γὰρ ἔστερξαν εὐλυροί τε Μοῦσαι  
καὶ κεροβάτας Πάν,  
βρεκεκεκεῖς κοᾶξ κοᾶξ.
- ΔΙ. ἐγὼ δὲ φλυκταίνας γ' ἔχω,  
βρεκεκεκεῖς κοᾶξ κοᾶξ. 210  
ἀλλ', ὦ φιλῶδὸν γένος, [*ironically*]  
παύσασθε.
- ΒΑ. μᾶλλον μὲν οὔν  
φθεγξόμεσθ', εἰ δὴ ποτ' εὐ-  
ηλίοις ἐν ἀμέραισιν  
ἠλάμεσθα διὰ κυπείρου 215  
καὶ φλέω, χαίροντες ᾠδαῖς,  
ἡ Διὸς φεύγοντες ὄμβρον  
ἐνυδρον ἐν βυθῷ χορεῖαν  
αἰόλαν ἐφθεγξάμεσθα  
πομφολυγοπαφλάσμασιν. 220  
[*a bubbling noise is heard*]  
βρεκεκεκεῖς κοᾶξ κοᾶξ.
- ΔΙ. βρεκεκεκεῖς κοᾶξ κοᾶξ.  
[*imitating the frogs angrily*]  
τουτὶ παρ' ὑμῶν λαμβάνω.
- ΒΑ. δεινὰ τᾶρα πεισόμεσθα.

# THE FROGS OF

ΔΙ. δεινότερα δ' ἔγωγ', ἔλαινων 225

εἰ διαρραγήσομαι.

ΒΑ. βρεκεκεκεξ κοᾶξ κοᾶξ.

ΔΙ. οἰμῶζετ'· οὐ γάρ μοι μέλει.

ΒΑ. ἀλλὰ μὴν κεκραξόμεσθ' ἂν ἡμῶν 230  
 ὁπόσον ἢ φάρυγξ ἂν ἡμῶν  
 χανδάνῃ δι' ἡμέρας  
 βρεκεκεκεξ κοᾶξ κοᾶξ.

[louder than before]

ΔΙ. [louder still] βρεκεκεκεξ κοᾶξ κοᾶξ.

τούτῃ γὰρ οὐ νικήσετε.

ΒΑ. οὐδὲ μὴν ἡμᾶς σὺ πάντως. 235

ΔΙ. οὐδέποτε κεκράξομαι γάρ,

κἂν με δέῃ δι' ἡμέρας,

ἕως ἂν ὑμῶν ἐπικρατήσω τοῦ κοᾶξ,

[as loud as he can bellow] βρεκεκεκεξ κοᾶξ κοᾶξ.

[the frogs are silent, and there is a pause; then triumphantly]

ἔμελλον ἄρα παύσειν ποθ' ὑμᾶς τοῦ κοᾶξ. 240

[they have now reached the other side]

ΧΑ. ὦ παῦε παῦε, παραβαλοῦ τῷ κωπίῳ.

ἔκβαιν', ἀπόδος τὸν ναῦλον. [holding out his hand]

ΔΙ. [stepping out, and giving him the 2 obols]

ἔχε δὴ τῷβολά.

[CHABON shoves the boat off again, and gradually disappears out of sight on the gloomy lake. DIONYSUS peers through the darkness to find XANTHIAS, at last he calls;—]

ΔΙ. ὁ Ξανθίας. ποῦ Ξανθίας;

[a pause. Then a dim figure is seen running up]

ἦ Ξανθίας;

ΞΑ. [in the distance] ἰαῦ.

# ARISTOPHANES.

- ΔΙ. [*beckoning, aloud*] βάδιζε δεῦρο.  
 ΞΑ. [*coming up close*] χαῖρ' ὦ δέσποτα.  
 ΔΙ. τί ἐστι τάνταυθι ;  
 ΞΑ. σκότος καὶ βόρβορος. 245  
 ΔΙ. κατείδες οὖν που τοὺς πατραλοίας αὐτόθι  
 καὶ τοὺς ἐπιόρκους, οὓς ἔλεγεν ἡμῖν ;  
 ΞΑ. [*looking at the spectators, and nudging Dionysus*] σὺ δ' οὐ ;  
 ΔΙ. [*looking straight at the spectators*]  
 νῆ τὸν Ποσειδῶ ἴγωγε, καὶ νυνὶ γ' ὀρώ.  
 ἄγε δὴ, τί δρῶμεν ;  
 ΞΑ. προῖέναι βέλτιστα νῶν,  
 ὥς οὗτος ὁ τόπος ἐστὶν οὐ τὰ θηρία 250  
 τὰ δειν' ἔφασκ' ἐκείνους.  
 ΔΙ. ὥς οἰμώζεται.  
 ἡλαζονεύεθ', ἵνα φοβηθείην ἐγώ,  
 εἰδώς με μάχιμον ὄντα, φιλοτιμούμενος.  
 ' οὐδὲν γὰρ οὕτω γαῦρόν ἐσθ' ὥς Ἡρακλῆς.  
 [*in a confident tone of brag*]  
 ἐγὼ δέ γ' εὐξαίμην ἂν ἐντυχεῖν τινί, 255  
 λαβεῖν τ' ἀγώνισμ' ἄξιόν τι τῆς ὁδοῦ.  
 ΞΑ. [*suddenly stopping, and listening intently*]  
 νῆ τὸν Δία καὶ μὴν αἰσθάνομαι ψόφου τινος.  
 ΔΙ. [*in great terror*] ποῦ ποῦ 'στίν ;  
 ΞΑ. ἐξόπισθεν.  
 ΔΙ. [*thrusting XANTHIAS behind him*] ἐξόπισθ' ἴθι.  
 ΞΑ. ἀλλ' ἐστὶν ἐν τῷ πρόσθε.  
 ΔΙ. [*darting behind XANTHIAS*] πρόσθε νυν ἴθι.  
 ΞΑ. [*stepping forward, then suddenly stopping and pointing*]  
 καὶ μὴν ὀρώ νῆ τὸν Δία θηρίον μέγα. 260

THE FROGS OF

- ΔΙ. [*in the most abject fright*] ποῖόν τι ;
- ΞΑ. δεινόν· παντοδαπὸν γοῦν γήγνεται  
ποτὲ μέν γε βοῦς, νυνὶ δ' ὀρέυς, ποτὲ δ' αὖ κύων.
- ΔΙ. Ἐμπουσα τοίνυν ἐστί.
- ΞΑ. πυρὶ γοῦν λάμπεται  
ἅπαν τὸ πρόσωπον.
- ΔΙ. [*in breathless anxiety, covering his face*]  
καὶ σκέλος χαλκοῦν ἔχει.
- ΞΑ. νῆ τὸν Ποσειδῶ, καὶ βολίτινον θάτερον, 265  
σάφ' ἴσθι.
- ΔΙ. ποῖ δῆτ' ἂν τραποίμην ;
- ΞΑ. ποῖ δ' ἐγώ ;
- ΔΙ. [*turning suddenly to the priest of DIONYSUS who sits among  
the audience on the front bench*]  
ιερεῦ, διαφύλαξόν μ', ἵν' ὦ σοι· ξυμπότης.
- ΞΑ. [*getting frightened too*] ἀπολούμεθ', ὦναξ Ἡράκλεις.
- ΔΙ. [*in an angry whisper*] οὐ μὴ καλεῖς μ',  
ὠνθρωφ', ἱκετεύω, μηδὲ κατερεῖς τοῦνομα ;
- ΞΑ. Διώνυσε τοίνυν.
- ΔΙ. [*quickly*] τοῦτ' ἔθ' ἤγτων θατέρου. 270
- ΞΑ. [*solemnly to the ghost*] ἴθ' ἤπερ ἔρχει.  
[*turning suddenly and joyfully to DIONYSUS.*]  
δεῦρο δεῦρ', ὦ δέσποτα.
- ΔΙ. τί δ' ἐστί ;
- ΞΑ. θάρρει· πάντ' ἀγαθὰ πεπράγαμεν,  
ἔξεστί θ' ὥσπερ Ἡγέλοχος ἡμῖν λέγειν  
ἐκ κυμάτων γὰρ αὐθις αὖ γαλῆν ὀρώ.  
ἤμπουσα φρούδη.
- ΔΙ. [*half incredulous*] κατόμοσον.

ARISTOPHANES.

- ΞΑ. νῆ τὸν Δία. 275  
 ΔΙ. καὺθις κατόμοσον.  
 ΞΑ. νῆ Δί.  
 ΔΙ. ὁμοσον.  
 ΞΑ. νῆ Δία.  
 ΔΙ. [*heaving a long sigh of relief*]  
 οἴμοι, πόθεν μοι τὰ κακὰ ταυτὶ προσέπεσεν ;  
 τίν' αἰτιάσωμαι θεῶν μ' ἀπολλύναι ;  
 ΞΑ. [*sarcastically enquiring*]  
 'αἰθέρα Διὸς δωμάτιον, ἡ χρόνου πόδα ;'  
 [*torches are seen dimly flashing, and a procession seems to be*  
*passing, to the sound of flutes*]  
 οὔτος.  
 ΔΙ. τί ἔστιν ;  
 ΞΑ. οὐ κατήκουσας ;  
 ΔΙ. τίνος ; 280  
 ΞΑ. αὐλῶν πνοῆς.  
 ΔΙ. ἔγωγε, καὶ δᾶδων γέ με  
 αὔρα τις εἰσέπνευσε μυστικωτάτη.  
 ἀλλ' ἥρεμι πτήξαντες ἀκροασώμεθα.  
 [*they crouch down and keep quiet*  
*[the procession comes nearer, singing]*]  
 ΧΟ. Ἰακχ', ὦ Ἰακχε.  
 Ἰακχ', ὦ Ἰακχε. 285  
 ΞΑ. [*whispering to DIONYSUS*]  
 τοῦτ' ἔστ' ἐκεῖν', ὦ δέσποθ', οἱ μεμνημένοι  
 ἐνταυθά που παίζουσιν, οὓς ἔφραζε νῶν.  
 ᾄδουσι γοῦν τὸν Ἰακχον ὄνπερ Διαγόρας.  
 ΔΙ. κάμοι δοκοῦσιν. ἡσυχίαν τοίνυν ἄγειν  
 βέλτιστόν ἐστιν, ὥς ἂν εἰδῶμεν σαφῶς. 290  
 [*the CHORUS sing. DIONYSUS and XANTHIAS listen*]

## THE FROGS OF

### SCENE III.

*The gate of Pluto's palace in front. Enter XANTHIAS and DIONYSUS (in the same costume, the latter appearing as before like a nondescript Heracles). They hesitate before the door.*

ΔΙ. ἄγε δὴ τίνα τρόπον τὴν θύραν κόψω ; τίνα ;  
πῶς ἐνθάδ' ἄρα κόπτουσιν οὐπιχώριοι ;

ΞΑ. οὐ μὴ διατρίψεις, ἀλλὰ γεύσει τῆς θύρας,  
καθ' Ἡρακλέα τὸ σχῆμα καὶ τὸ λῆμ' ἔχων ;

ΔΙ. [*knocking boldly at the door, and shouting*] παῖ παῖ.

ΑΙΑ. [*from within*] τίς οὗτος ;

ΔΙ. Ἡρακλῆς ὁ καρτερός. 295

[*Enter AEACUS, opening the palace doors. He is a tall commanding figure, and is dressed like a porter. He begins at once with violent gestures*]

ΑΙΑ. ὦ βδελυρὲ καναίσχυντε καὶ τολμηρὲ σὺ  
καὶ μιαρὲ καὶ παμμίαρε καὶ μιαρῶτατε,  
δς τὸν κύν' ἡμῶν ἐξελάσας τὸν Κέρβερον  
ἀπῆξας ἄγχων κάποδρὰς φῆχου λαβών,  
δν ἐγὼ φύλαττον. ἀλλὰ νῦν ἔχει μέσος· 300  
τοία Στυγὸς σε μελανοκάρδιος πέτρα  
Ἀχερόντιός τε σκόπελος αἵματοσταγῆς  
φρουροῦσι, Κωκυτοῦ τε περίδρομοι κύνες,  
Ἐχιδνά θ' ἑκατογκέφαλος, ἥ τὰ σπλάνγχνα σου  
διασπαράξει, πνευμόνων τ' ἀνθάψεται 305  
Ταρτησία μύραινα· τὼ νεφρῶ δέ σου  
αὐτοῖσιν ἐντέροισιν ἡματωμένω

ARISTOPHANES.

διασπᾶσονται Γοργόνες Τιθράσιαι,  
ἐφ' ἃς ἐγὼ δρομαῖον ὀρμήσω πόδα. [Exit]

ΔΙ. [who during the above tirade has grown paler and paler, and has at last sunk fainting on the ground, says now in a weak voice to XANTHIAS]

ὦ παῖ, φέρε πρὸς τὴν καρδίαν μου σπογγίαν.

ΞΑ. [producing a sponge] ἰδὸν λαβέ.

ΔΙ. προσθοῦ. 311

[he takes the sponge from him, and puts it in an agonized way to his stomach]

ΞΑ. ποῦ 'στίν; ὦ χρυσοὶ θεοὶ

ἐνταῦθ' ἔχεις τὴν καρδίαν;

ΔΙ. δέισασα γὰρ

εἰς τὴν κάτω μου κοιλίαν καθείρπυσεν.

ΞΑ. ὦ δειλότετε θεῶν σὺ κἀνθρώπων.

[he gets slowly up, and begins to recover]

ΔΙ. ἐγώ;

σὺ δ' οὐκ ἔδειςας τὸν ψόφον τῶν ῥημάτων 315  
καὶ τὰς ἀπειλάς.

ΞΑ. οὐ μὰ Δί' οὐδ' ἐφρόντισα.

ΔΙ. ἴθι νυν, ἐπειδὴ λημματιᾶς κἀνδρείος εἰ,

σὺ μὲν γενοῦ 'γώ, τὸ ῥόπαλον τουτὶ λαβὼν

[giving him the club and lion's skin, which XANTHIAS puts on]

καὶ τὴν λεοντήν, εἴπερ ἀφοβόσπλαγχος εἶ

ἐγὼ δ' ἔσομαι σοι σκευοφόρος ἐν τῷ μέρει. 320

ΞΑ. [hands the luggage to DIONYSUS]

φέρε δὴ ταχέως αὐτ'. οὐ γὰρ ἀλλὰ πειστέον

καὶ βλέψον εἰς τὸν Ἡρακλειοξανθίαν,

εἰ δειλὸς ἔσομαι καὶ κατὰ σὲ τὸ λῆμ' ἔχων.

[goes swaggering about]



THE FROGS OF

ΔΙ. φέρε νυν, ἐγὼ τὰ στρώματ' αἶρωμαι ταδί.

[taking them up on his shoulder]

[Enter a maid-servant of Persephone]

ΘΕ. ὦ φίλταθ' ἦκεις Ἡράκλεις ; δεῦρ' εἰσιθι. 325

ἡ γὰρ θεὸς σ' ὡς ἐπύθεθ' ἦκουτ', εὐθέως  
ἔπεττεν ἄρτους, ἦψε κατερικτῶν χύτρας  
ἔτνους δὺ ἢ τρεῖς, βοῦν ἀπηνθράκιζ' ὄλον.  
ἀλλ' εἰσιθ', ὡς ὁ μάγειρος ἤδη τὰ τεμάχη  
ἐμελλ' ἀφαιρεῖν χῆ τράπεζ' εἰσῆρετο. 330

[Exit into the palace]

ΞΑ. [turning in a swaggering way to DIONYSUS]

ὁ παῖς, ἀκολούθει δεῦρο τὰ σκεύη φέρων.

[going off into the palace]

ΔΙ. [angrily stopping him]

ἐπίσχες οὗτος. οὐ τί που σπουδὴν ποιεῖ,  
ὅτι ἡ σε παίζων Ἡρακλέα νεσκεύασα ;  
οὐ μὴ φλυαρήσεις ἔχων, ὦ Ξανθία,  
ἀλλ' ἀράμενος οἴσεις πάλιν τὰ στρώματα ; 335

ΞΑ. τί δ' ἔστιν ; οὐ δὴ πού μ' ἀφελέσθαι διανοεῖ  
ἄδωκας αὐτός ;

ΔΙ. οὐ τάχ', ἀλλ' ἤδη ποιῶ.

κατάθου τὸ δέρμα.

ΞΑ. [raising his hands to heaven] ταῦτ' ἐγὼ μαρτύρομαι  
καὶ τοῖς θεοῖσιν ἐπιτρέπω.

ΔΙ. ποίοις θεοῖς ;

πῶς, δούλος ὢν καὶ θνητός, Ἀλκμήνης ἔσει ; 340

ΞΑ. [quickly giving in, and restoring the dress of HERACLES to  
DIONYSUS, who gives him back the baggage]

ἀμέλει, καλῶς ἔχ' αὐτ'. ἴσως γάρ τοι ποτε  
ἐμοῦ δεηθείης ἄν, εἰ θεὸς θέλοι.

ARISTOPHANES.

[*They are just going in, when enter suddenly two hostesses; the front one recognises HERACLES (as she thinks), and calls to her companion to come and dun him*]

ΠΑΝ. Α. Πλαθάνη, Πλαθάνη, δεῦρ' ἔλθ', ὁ πανοῦργος  
ὃς εἰς τὸ πανδοκεῖον εἰσελθὼν ποτε [οὔτοσί,  
ἐκκαίδεκ' ἄρτους κατέφαγ' ἡμῶν.

ΠΑΝ. Β. [*coming up and scrutinizing DIONYSUS*] νῆ Δία, 345  
ἐκείνος αὐτὸς δῆτα.

ΞΑ. [*chuckling, aside to DIONYSUS*] κακὸν ἤκει τινί.

ΠΑΝ. Α. καὶ τὰ σκόροδα τὰ πολλὰ.

ΔΙ. [*with a dignified wave of the hand*] ληρεῖς, ὦ γύναι,  
κοῦκ οἶσθ' ὅ τι λέγεις.

ΠΑΝ. Α. [*shaking her fist*] οὐ μὲν οὖν με προσεδόκας,  
ὅτιη κοθόρνους εἶχες, ἂν γινῶναί σ' ἔτι ;  
τί δαί ; τὸ πολὺ τάριχος οὐκ εἶρηκά πω. 350

ΠΑΝ. Β. μὰ Δι', οὐδὲ τὸν τυρόν γε τὸν χλωρόν, τάλαν,  
ὃν οὗτος αὐτοῖς τοῖς ταλάροις κατήσθιεν.

ΠΑΝ. Α. κᾶπειτ' ἐπειδὴ τὰργύριον ἐπραττόμην,  
ἔβλεψεν εἷς με δριμὺν κᾶμυκᾶτό γε.

ΞΑ. [*encouraging them against DIONYSUS*]  
τούτου πάνυ τοῦργον, οὗτος ὁ τρόπος πανταχοῦ.

ΠΑΝ. Β. καὶ τὸ ξίφος γ' ἐσπάτο, μαίνεσθαι δοκῶν. 356

ΞΑ. καὶ τοῦτο τούτου τοῦργον. ἀλλ' ἐχρῆν τι δρᾶν.

ΠΑΝ. Α. ἴθι δὴ κάλεσον τὸν προστάτην Κλέωνά μοι.

ΠΑΝ. Β. σὺ δ' ἔμοιγ', εἴανπερ ἐπιτύχης, Ὑπέρβολον,  
ἵν' αὐτὸν ἐπιτρίψωμεν.

ΠΑΝ. Α. [*she looks back as she is going, and shakes her fist*]  
ὦ μισὰ φάρυγξ, 360

THE FROGS OF

ὥς ἡδέως ἂν σου λίθῃ τοὺς γομφίους  
κόπτοιμ' ἂν, οἷς μου κατέφαγες τὰ φορτία.

ΠΑΝ. Β. [*also going, and threatening*]

ἐγὼ δ' ἂν ἐς τὸ βάραθρον ἐμβάλοιμί σε.

ΠΑΝ. Α. ἐγὼ δὲ τὸν λάρυγγ' ἂν ἐκτέμοιμί σου, 364

δρέπανον λαβοῦσ', ᾧ τὰς χόλικας κατέσπασας.

[*Exeunt, to get assistance, with threatening gestures.*]

ΔΙ. [*turning with the most insinuating voice to ΧΑΝΘΙΑΣ*]

κάκιστ' ἀπολοίμην, Ξανθίαν εἰ μὴ φιλῶ.

ΞΑ. [*sternly refusing*]

οἶδ' οἶδα τὸν νοῦν· παῦε παῦε τοῦ λόγου.

οὐκ ἂν γενοίμην Ἑρακλῆς ἂν.

ΔΙ. μηδαμῶς,

ὦ Ξανθίδιον.

ΞΑ. [*bitterly*] καὶ πῶς ἂν Ἀλκμήνης ἐγὼ  
υἱὸς γενοίμην, δοῦλος ἅμα καὶ θνητὸς ὢν; 370

ΔΙ. οἶδ' οἶδ' ὅτι θυμοί, καὶ δικαίως αὐτὸ δρᾷς·  
κὰν εἴ με τύπτοις, οὐκ ἂν ἀντείποιμί σοι.  
ἀλλ' ἦν σε τοῦ λοιποῦ ποτ' ἀφέλωμαι χρόνου,  
πρόρριζος αὐτός, ἢ γυνή, τὰ παῖδιά,  
κάκιστ' ἀπολοίμην,—κἀρχέδημος ὁ γλάμων. 375  
[*with the most eager mock-solemnity*]

ΞΑ. [*generously giving way, as if the last touch were conclusive*]

δέχομαι τὸν ὄρκον, κἀπὶ τούτοις λαμβάνω.

[*ΧΑΝΘΙΑΣ once more resumes the dress of HERACLES, and  
DIONYSUS takes the luggage.*]

# ARISTOPHANES.

## SCENE IV.

*Enter AEAeus suddenly with two slaves, who rush upon XANTHIAS at his bidding.*

**AIA.** ξυνδεῖτε ταχέως τουτονὶ τὸν κυνοκλόπον,  
ἵνα δῶ δίκην ἀνύετον.

**ΔΙ.** ἤκει τῷ κακόν.

**ΞΑ.** [*XANTHIAS resists, and there ensues a scuffle*]

οὐκ ἐς κόρακας ; οὐ μὴ πρόσσιτον ;

**AIA.** εἰεν, μαχεῖ ;

[*calling outside for three more slaves, who rush in and join the fray*]

ὁ Διτύλας χῶ Σκεβλύας χῶ Παρδόκας 380

χωρεῖτε θάπτον δεῦρο.

**ΞΑ.** [*shaking himself free*] καὶ μὴν νῆ Δία,  
εἰ πάποτ' ἦλθον δεῦρ', ἐθέλω τεθνηκέμαι,  
ἢ κλεψα τῶν σῶν ἄξιόν τι καὶ τριχός.  
καί σοι ποιήσω πρᾶγμα γενναῖον πάνν'  
βασάνιζε γὰρ τὸν παῖδα τουτονὶ λαβών,

[*pointing to DIONYSUS*]

κἄν ποτέ μ' ἔλῃς ἀδικοῦντ', ἀπόκτεινόν μ' ἄγων.

**AIA.** καὶ πῶς βασανίσω ; 386

**ΞΑ.** πάντα τρόπον, ἐν κλίμακι

δήσας, κρεμάσας, ὑστριχίδι μαστιγῶν, δέρων,

στρεβλῶν, ἔτι δ' ἐς τὰς ῥίνας ὄξος ἐγγέων,

πλινθους ἐπιτιθεῖς, πάντα τᾶλλα, πλήν——

[*pausing, then speaking in a marked manner, as if he were giving a very important direction*] πράσῳ

μὴ τύπτε τοῦτον μηδὲ γητεῖω νέφ. 390

# THE FROGS OF

**ΑΙΑ.** δίκαιος ὁ λόγος· κἄν τι πηρώσω γέ σοι  
τὸν παῖδα τύπτων, τὰργύριόν σοι κείσεται.

**ΞΑ.** [*with a generous wave of the hand*]  
μὴ δῆτ' ἔμουγ'. οὕτω δὲ βασάνιζ' ἀπαγαγών.

**ΑΙΑ.** αὐτοῦ μὲν οὖν, ἵνα σοι κατ' ὀφθαλμοὺς λέγῃ.  
[*turning to DIONYSUS*]

κατάθου σὺ τὰ σκεῖη ταχέως, χῶπως ἐρεῖς 395  
ἐνταῦθα μηδὲν ψεῦδος.

**ΔΙ.** [*who has been getting visibly more and more uncomfortable  
during the above dialogue, breaks out*] ἀγορεύω τι·  
ἐμὲ μὴ βασανίζειν ἀθάνατον ὄντ'· εἰ δὲ μή,  
αὐτὸς σεαυτὸν αἰτιῶ.

**ΑΙΑ.** λέγεις δὲ τί;

**ΔΙ.** [*solemnly, puffing himself out*]  
ἀθάνατος εἶναι φημι Διόνυσος Διός,  
τοῦτον δὲ δοῦλον. [*pointing to XANTHIAS*]

**ΑΙΑ.** [*to XANTHIAS*] ταῦτ' ἀκούεις;

**ΞΑ.** φήμ' ἐγώ. 400  
καὶ πολὺ γε μᾶλλον ἔστι μαστιγωτέος·  
εἴπερ θεὸς γάρ ἐστιν, οὐκ αἰσθήσεται.

**ΔΙ.** [*angrily to XANTHIAS*]  
τί δῆτ', ἐπειδὴ καὶ σὺ φῆς εἶναι θεός,  
οὐ καὶ σὺ τύπτει τὰς ἴσας πληγὰς ἐμοί;

**ΞΑ.** δίκαιος ὁ λόγος· χῶπότερον ἂν νῶν ἴδῃς 405  
κλαύσαντα πρότερον ἢ προτιμήσαντά τι  
τυπτόμενον, εἶναι τοῦτον ἡγοῦ μὴ θεόν.

**ΑΙΑ.** οὐκ ἔσθ' ὅπως οὐκ εἰ σὺ γεννάδας ἀνῆρ·  
χωρεῖς γὰρ εἰς τὸ δίκαιον. ἀποδύεσθε δῆ.

[*they strip, and take their places apart, with their backs to AEGEUS*]

ARISTOPHANES.

- ΞΑ. πῶς οὖν βασανιεῖς νῶ δικαίως ;  
 ΑΙΑ. ῥαδίως. 410  
 πληγὴν παρὰ πληγὴν ἐκάτερον.  
 ΞΑ. καλῶς λέγεις.  
 ἰδοῦ. [*presenting his back*]  
 σκόπει νυν ἦν μ' ὑποκινήσαντ' ἴδης.  
 [ÆACUS gives ΧΑΝΘΙΑΣ a cut ; ΧΑΝΘΙΑΣ makes a face, but does not move]  
 ΑΙΑ. ἤδη 'πάταξά σ'.  
 ΞΑ. [*pretending not to believe it*]  
 οὐ μὰ Δί', οὐκ ἐμοὶ δοκεῖς.  
 ΑΙΑ. ἀλλ' εἰμ' ἐπὶ τουδὶ καὶ πατάξω.  
 [*gives DIONYSUS a cut ; he also controls himself*]  
 ΔΙ. πηνύκα ;  
 ΑΙΑ. καὶ δὴ 'πάταξα.  
 ΔΙ. κᾶτα πῶς οὐκ ἔπταρον ; 415  
 ΑΙΑ. οὐκ οἶδα· τουδὶ δ' αὖθις ἀποπειράσομαι.  
 ΞΑ. οὐκ οὖν ἀνύσεις τι ; [ÆACUS gives him a good hard cut]  
 ἀτταταῖ.  
 ΑΙΑ. τί τὰτταταῖ ;  
 μῶν ὠδυνήθης ;  
 ΞΑ. [*controlling himself*] οὐ μὰ Δί', ἀλλ' ἐφρόντισα  
 ὀπόθ' Ἡράκλεια τὰν Διομείους γίγνεται.  
 ΑΙΑ. ἀνθρωπος ἱερός. δεῦρο πάλιν βαδιστέον. 420  
 [*a cut to DIONYSUS, who howls and weeps*]  
 ΔΙ. ἰὸν ἰού.  
 ΑΙΑ. τί ἔστιν ;  
 ΔΙ. ἱππέας ὀρώ.  
 ΑΙΑ. τί δῆτα κλάεις ;

## THE FROGS OF

- ΔΙ. κρομμύων ὀσφραίνομαι.
- ΑΙΑ. [*euphroisically*] ἐπεὶ προτιμᾷς γ' οὐδέν ;
- ΔΙ. οὐδέν μοι μέλει.
- ΑΙΑ. βαδιστέον τᾶρ' ἐστὶν ἐπὶ τουνδὶ πάλιν.
- [*a cut to ΧΑΝΘΙΑΣ, who howls, then suddenly catches up his foot, pretending to have run a thorn into it*]
- ΞΑ. οἴμοι.
- ΑΙΑ. τί ἔστι ;
- ΞΑ. τὴν ἄκανθαν ἔξελε. 425
- ΑΙΑ. τί τὸ πρᾶγμα τουτί ; δεῦρο πάλιν βαδιστέον.
- [*going and giving a cut to DIONYSUS*]
- ΔΙ. [*in agony*] Ἄπολλον,——
- [*then controlling himself, and finishing the line*]
- ὃς που Δῆλον ἢ Πύθων' ἔχεις.
- ΞΑ. [*turning round to ΔΕΑCUS*] ἤλγησεν οὐκ ἤκουσας ;
- ΔΙ. οὐκ ἔγωγ', ἐπεὶ
- ἱαμβον Ἰππώνακτος ἀνεμμνησκόμην.
- ΞΑ. [*to ΔΕΑCUS*]
- οὐδὲν ποιεῖς γάρ, ἀλλὰ τὰς λαγόνας σπόδει. 430
- ΑΙΑ. μὰ τὸν Δί', ἀλλ' ἤδη παρέχε τὴν γαστέρα.
- [*to DIONYSUS, who turns and presents his stomach, where ΔΕΑCUS accordingly hits him ; he jumps up and rears*]
- ΔΙ. Πόσειδον,——
- ΞΑ. ἤλγησεν τις.
- ΔΙ. [*controlling himself*]
- ὃς Αἰγαίου πρῶνος ἢ γλαυκᾶς μέδεις
- ἀλὸς ἐν βένθεσιν.
- ΑΙΑ. [*throwing down the whip*]
- οὐ τοι μὰ τὴν Δήμητρα δύναμαί πω μαθεῖν 435

**ARISTOPHANES**

ὁπότερος ὑμῶν ἐστὶ θεός· ἀλλ' εἴσιτον  
ὁ δεσπότης γὰρ αὐτὸς ὑμᾶς γινώσεται  
χὴ Φερσέφατ', ἅτ' ὄντε κἀκείνω θεῷ.

**ΔΙ.** ὀρθῶς λέγεις· [*writhing*] ἐβουλόμην δ' ἂν τοῦτό σε  
πρότερον ποιῆσαι, πρὶν ἐμὲ τὰς πληγὰς λαβεῖν. 440  
[*they dress and go in*]



## THE FROGS OF

### SCENE V.

*A hall in PLUTO'S palace. PLUTO is seated on a throne in the background, and watches the progress of the trial. DIONYSUS in the middle of the stage, with AESCHYLUS on one side, and EURIPIDES on the other.*

**ET.** [*drawing himself grandly up, and turning to AESCHYLUS*]  
καὶ μὴν ἐπ' αὐτοὺς τοὺς προλόγους σου τρέφομαι,  
[*turning to DIONYSUS*]

ὅπως τὸ πρῶτον τῆς τραγωδίας μέρος  
πρώτιστον αὐτοῦ βασανιῶ τοῦ δεξιοῦ.  
ἀσαφῆς γὰρ ἦν ἐν τῇ φράσει τῶν πραγμάτων.

**ΔΙ.** καὶ ποῖον αὐτοῦ βασανιεῖς ;

**ET.** πολλοὺς πάνυ. 445  
[*to AESCHYLUS*]

πρῶτον δέ μοι τὸν ἐξ Ὀρεστείας λέγε.

**ΔΙ.** ἄγε δὴ σιώπα πᾶς ἀνὴρ. λέγ', Αἰσχύλε.

**ΑΙΣ.** 'Ερμῇ χθόνιε, πατρῷ' ἐποπτεύων κράτη,  
'σωτήρ γενοῦ μοι σύμμαχος τ' αἰτουμένω.  
'ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.' 450

**ΔΙ.** τούτων ἔχεις ψέγειν τι ;

**ET.** [*promptly*] πλεῖν ἢ δώδεκα.

**ΔΙ.** ἀλλ' οὐδὲ πάντα ταῦτά γ' ἔστ' ἀλλ' ἢ τρία.

**ET.** ἔχει δ' ἕκαστον εἰκοσὶν γ' ἁμαρτίας.

**ΑΙΣ.** ὁρᾷς ὅτι ληρεῖς ;

**ET.** ἀλλ' ὀλίγον γέ μοι μέλει.

**ΔΙ.** Αἰσχύλε, παραινῶ σοι σιωπῆσαι τὸ πᾶν. 455

**ΑΙΣ.** ἐγὼ σιωπῶ τῷδ' ;

ARISTOPHANES.

- ΔΙ.** ἐὰν πείθῃ γ'. ἔμοι.  
**ΕΤ.** εὐθὺς γὰρ ἡμάρτηκεν οὐράνιον γ' ὅσον.  
**ΔΙΣ.** πῶς φῆς μ' ἁμαρτεῖν ;  
**ΕΤ.** αὐθις ἐξ ἀρχῆς λέγε.  
**ΔΙΣ.** 'Ερμῇ χθόνιε, πατρὶ' ἐποπτεύων κράτη,  
 ' σωτὴρ γενοῦ μοι σύμμαχος τ' αἰτουμένω. 460  
 ' ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.'  
**ΕΤ.** δις ταῦτόν ἡμῖν εἶπεν ὁ σοφὸς Αἰσχύλος.  
**ΔΙ.** πῶς δῖς ;  
**ΕΤ.** σκόπει τὸ ῥῆμ'. ἐγὼ δέ σοι φράσω.  
 ' ἦκω γὰρ ἐς γῆν,' φησί, ' καὶ κατέρχομαι.'  
 ' ἦκω' δὲ ταῦτόν ἐστι τῷ 'κατέρχομαι.' 465  
**ΔΙ.** νῆ τὸν Δι', ὥσπερ γ' εἴ τις εἴποι γείτονι,  
 χρῆσον σὺ μάκτραν, εἰ δὲ βούλει, κάρδοπον.  
**ΔΙΣ.** οὐ δῆτα τοῦτο ταῦτόν, ἀλλ' ἄριστ' ἔχον.  
**ΔΙ.** πῶς δῆ ; δίδαξον γάρ με καθ' ὃ τι δὴ λέγεις.  
**ΔΙΣ.** ἐλθεῖν μὲν εἰς γῆν ἔσθ' ὅτῳ μετῇ πάτρας· 470  
 χωρὶς γὰρ ἄλλης συμφορᾶς ἐλήλυθεν  
 φεύγων δ' ἀνὴρ ἦκει τε καὶ κατέρχεται.  
**ΔΙ.** [rubbing his hands in glee]  
 εὖ νῆ τὸν Ἀπόλλω. τί σὺ λέγεις, Εὐριπίδη ;  
**ΕΤ.** οὐ φημι τὸν Ὀρέστην κατελθεῖν οἴκαδε  
 λάθρα γὰρ ἦλθεν, οὐ πιθὼν τοὺς κυρίους. 475  
**ΔΙ.** [with pretended delight]  
 εὖ νῆ τὸν Ἑρμῆν [aside] ὃ τι λέγεις δ' οὐ μανθάνω.  
**ΕΤ.** πέραινε τοῖωνν ἕτερον.  
**ΔΙ.** ἔθι πέραινε σύ,  
 Αἰσχύλ', ἀνύσας σὺ δ' [to EUBIPIDES] εἰς τὸ κακὸν  
 [ἀπόβλεπε.

THE FROGS OF

**ΑΙΣ.** ' τύμβου δ' ἐπ' ἄχθῃ τῷδε κηρύσσω πατρί  
' κλύειν, ἀκοῦσαι.'

**ΕΤ.** τοῦθ' ἕτερον αὖ δις λέγει, 480  
κλύειν, ἀκοῦσαι, ταῦτόν ὃν σαφέστατα.

**ΔΙ.** τεθνηκόσιν γὰρ ἔλεγεν, ὦ μοχθηρὲ σύ,  
οἷς οὐδὲ τρὶς λέγοντες ἐξιχνούμεθα.

**ΑΙΣ.** σὺ δὲ πῶς ἐποίεις τοὺς προλόγους ;

**ΕΤ.** ἐγὼ φράσω·  
κἂν που δις εἴπω ταῦτόν, ἡ στοιβὴν ἴδης 485  
ἐνούσαν ἔξω τοῦ λόγου, κατάπτυσον.

**ΔΙ.** ἴθι δὴ λέγ'· οὐ γάρ μοῦστίς ἄλλ' ἀκουστέα  
τῶν σῶν προλόγων τῆς ὀρθότητος τῶν ἐπῶν.

**ΕΤ.** [*grandly*] ' ἦν Οἰδίπους τὸ πρῶτον εὐδαίμων ἀνὴρ,'

**ΑΙΣ.** [*interrupting*].  
μὰ τὸν Δ' οὐ δῆτ', ἀλλὰ κακοδαίμων φύσει, 490  
δντινά γε, πρὶν φῦναι μέν, ἀπόλλων ἔφη  
ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγονέναι,  
πῶς οὗτος ἦν τὸ πρῶτον εὐδαίμων ἀνὴρ ;

**ΕΤ.** [*disregarding the interruption*]  
' εἴτ' ἐγένετ' αὖθις ἀθλιώτατος βροτῶν.'

**ΑΙΣ.** μὰ τὸν Δ' οὐ δῆτ', οὐ μὲν οὖν ἐπαύσατο. 495  
πῶς γάρ ; ὅτε δὴ πρῶτον μὲν αὐτὸν γενόμενον  
χειμῶνος ὄντος ἐξέθεσαν ἐν ὀστράκῃ,  
ἵνα μὴ 'κτραφεῖς γένοιτο τοῦ πατρὸς φονεύς·  
εἴτ' εἰς Πόλυβον ἤρρησεν οἰδῶν τὸ πόδε·  
ἔπειτα γραῦν ἔγημεν αὐτὸς ὢν νέος, 500  
καὶ πρὸς γε τούτοις τὴν ἑαυτοῦ μητέρα.

**ΕΤ.** [*contemptuously*]  
ληρεῖς· ἐγὼ δὲ τοὺς προλόγους καλῶς ποιῶ.

ARISTOPHANES.

- ΑΙΣ.** καὶ μὴν μὰ τὸν Δι' οὐ κατ' ἔπος γέ σου κνίσω  
τὸ ῥῆμ' ἕκαστον, ἀλλὰ σὺν τοῖσιν θεοῖς  
ἀπὸ ληκυθίου σου τοὺς προλόγους διαφθερῶ.
- ΕΥ.** ἀπὸ ληκυθίου σὺ τοὺς ἐμούς ;
- ΑΙΣ.** ἐνὸς μόνου. 506  
ποιεῖς γὰρ οὕτως ὥστ' ἐναρμόττειν ἅπαν,  
καὶ κωδάριον καὶ ληκύθιον καὶ θυλάκιον,  
ἐν τοῖς ἱαμβείοισι. δέλω δ' αὐτίκα.
- ΕΥ.** ἰδοῦ, σὺ δείξεις ; [*scornfully*]
- ΑΙΣ.** φημί.
- ΔΙ.** καὶ δὴ χρὴ λέγειν. 510
- ΕΥ.** [*grandly, as all thro' when he is reciting his own prologues*]  
' Αἴγυπτος, ὡς ὁ πλεῖστος ἔσπαρται λόγος,  
' ξὺν παισὶ πεντήκοντα ναυτίλῳ πλάτῃ  
' Ἄργος κατασχών '
- ΑΙΣ.** [*interrupting rapidly*] ληκύθιον ἀπώλεσεν.
- ΕΥ.** τουτὶ τί ἦν τὸ ληκύθιον ; οὐ κλαύσεται ;
- ΔΙ.** λέγ' ἕτερον αὐτῷ πρόλογον, ἵνα καὶ γινῶ πάλιν.
- ΕΥ.** ' Διόνυσος, δς θύρσοισι καὶ νεβρῶν δοραῖς 516  
' καθαπτὸς ἐν πεύκαισι Παρνασὸν κάτα  
' πηδᾶ χορεύων '
- ΑΙΣ.** [*as before*] ληκύθιον ἀπώλεσεν.
- ΔΙ.** [*with mock-tragic despair*]  
οἴμοι πεπλήγμεθ' αὖθις ὑπὸ τῆς ληκύθου.
- ΕΥ.** ἀλλ' οὐδὲν ἔσται πρᾶγμα· πρὸς γὰρ τουτονὶ 520  
τὸν πρόλογον οὐχ ἔξει προσάψαι λήκυθον.  
' Οὐκ ἔστιν ὅστις πάντ' ἀνὴρ εὐδαιμονεῖ·  
' ἥ γὰρ πεφυκῶς ἐσθλὸς οὐκ ἔχει βίον,  
' ἥ δυσγενὴς ὦν '

THE FROGS OF

- ΑΙΣ. ληκύθιον ἀπώλεσεν.
- ΔΙ. Εὐριπίδη,
- ΕΤ. τί ἔστιν ;
- ΔΙ. [*patronizingly*] ὑφέσθαι μοι δοκεῖ. 525  
τὸ ληκύθιον γὰρ τοῦτο πνευσεῖται πολύ.
- ΕΤ. [*resolute*]  
οὐδ' ἂν μὰ τὴν Δήμητρα φροντίσαιμι γε  
νυνὶ γὰρ αὐτοῦ τοῦτό γ' ἐκκεκόψεται.
- ΔΙ. ἴθι δὴ λέγ' ἕτερον κἀπέχου τῆς ληκύθου.
- ΕΤ. 'Σιδώνιον ποτ' ἄστν Κάδμος ἐκλιπὼν 530  
' Ἀγήνορος παῖς '
- ΑΙΣ. ληκύθιον ἀπώλεσεν.
- ΔΙ. [*soothingly to EURIPIDES*]  
ὦ δαιμόνι' ἀνδρῶν, ἀποπρίω τὴν λήκυθον,  
ἵνα μὴ διακναίῃ τοὺς προλόγους ἡμῶν.
- ΕΤ. τὸ τι ;  
ἰγὼ πρίωμαι τῷδ' ;
- ΔΙ. ἐὰν πείθῃ γ' ἐμοί.
- ΕΤ. οὐ δῆτ', ἐπεὶ πολλοὺς προλόγους ἔξω λέγειν 535  
ἵν' οὗτος οὐχ ἔξει προσάψαι λήκυθον.  
' Πέλῳς ὁ Ταυτάλειος εἰς Πῖσαν μολῶν  
' θαῶσιν ἵπποις '
- ΑΙΣ. ληκύθιον ἀπώλεσεν.
- ΔΙ. [*to EURIPIDES*]  
ὀρᾷς, προσῆψεν αὐθις αὐτὴν τὴν λήκυθον.  
[*to AESCHYLUS*]  
ἀλλ', ὦγάθ', ἔτι καὶ νῦν ἀπόδου πάσῃ τέχνῃ. 540  
λήψει γὰρ ὀβολοῦ πάννυ καλήν τε κἀγαθήν

# ARISTOPHANES

**ΕΤ.** μὰ τὸν Δι' οὔπω γ' ἔτι γὰρ εἰσί μοι συχνοί.  
'Οἶνεύς ποτ' ἐκ γῆς'

**ΑΙΣ.** ληκύθιον ἀπώλεσεν.

**ΕΤ.** [*turning angrily to AESCHYLUS*]  
ἔασον εἰπεῖν πρῶθ' ὅλον με τὸν στίχον.  
'Οἶνεύς ποτ' ἐκ γῆς πολύμετρον λαβὼν στάχυν,  
'θύων ἀπαρχὰς'

**ΑΙΣ.** ληκύθιον ἀπώλεσεν. 546

**ΔΙ.** [*comically, pretending to be much concerned*]  
μεταξὺ θύων ; καὶ τίς αὖθ' ὑφείλετο ;

**ΕΤ.** [*thrusting DIONYSUS impatiently aside, and speaking eagerly at AESCHYLUS*]  
ἔασον, ὦ τᾶν' πρὸς τοδὶ γὰρ εἰπάτω.

'Ζεὺς, ὥς λέλεκται τῆς ἀληθείας ὑπο,'

**ΔΙ.** [*stopping him*]  
ἀπολεῖ σ' ἐρεῖ γάρ, ληκύθιον ἀπώλεσεν. 550

τὸ ληκύθιον γὰρ τοῦτ' ἐπὶ τοῖς προλόγοισί σου  
ὥσπερ τὰ σῦκ' ἐπὶ τοῖσιν ὀφθαλμοῖς ἔφν.

[*AESCHYLUS goes off chuckling. DIONYSUS leads away EURIPIDES crestfallen.*]

## THE FROGS OF

### SCENE VI.

*The same: PLUTO still sitting on his throne, watching the trial. DIONYSUS in the centre with a huge pair of scales which he is arranging, preparatory to the final trial between AESCHYLUS and EURIPIDES. The two latter are standing opposite each other, and AESCHYLUS is just concluding a song which he has been singing against EURIPIDES.*

[Suddenly DIONYSUS, having arranged his balance, starts up, saying:—]

ΔΙ. παύσασθον ἤδη τῶν μελῶν.

ΑΙΣ. καῖμονι' ἄλκις.

ἐπὶ τὸν σταθμὸν γὰρ αὐτὸν ἀγαγεῖν βούλομαι,  
ὅπερ ἐξελέγξει τὴν ποίησιν νῦν μόνον 555  
τὸ γὰρ βάρος νῶ βασανιεῖ τῶν ῥημάτων.

ΔΙ. ἴθι νυν παρίστασθον παρὰ τῷ πλάστιγγ'.

ΑΙΣ. καὶ ΕΥ. [standing each by one scale] ἰδού.

ΔΙ. καὶ λαβομένῳ τὸ ῥῆμ' ἑκάτερος εἶπατον,  
καὶ μὴ μεθήσθον, πρὶν ἂν ἐγὼ σφῶν κοκκύσω.

ΑΙΣ. καὶ ΕΥ. [each taking hold of his own scale] ἐχόμεθα.

ΔΙ. τοῦπος νῦν λέγετον εἰς τὸν σταθμὸν. 560

ΕΥ. 'εἴθ' ὦφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος.'

ΑΙΣ. 'Σπερχεῖε ποταμὲ βούνομοί τ' ἐπιστροφάι.'

[these two verses are recited into the scale, that they may  
be weighed]

ΔΙ. κόκκυ, μεθίετε [they let go. AESCHYLUS' scale sinks]

καὶ πολὺ γε κατωτέρω

χωρεῖ τὸ τοῦδε. [pointing to AESCHYLUS]

ARISTOPHANES.

- ΕΥ. [*surprised*] καὶ τί ποτ' ἐστὶ ταῖτιον ;  
 ΔΙ. ὅτι εἰσέθηκε ποταμόν, ἐριοπωλικῶς 565  
 ὑγρὸν ποιήσας τοῦπος ὥσπερ τάρια,  
 σὺ δ' εἰσέθηκας τοῦπος ἐπτερωμένον.  
 ΕΥ. ἀλλ' ἕτερον εἰπάτω τι κἀντιστησάτω.  
 ΔΙ. λάβεσθε τοῖνυν αὖθις.  
 ΑΙΣ. καὶ ΕΥ. [*taking hold of the scales*] ἦν ἰδοῦ.  
 ΔΙ. λέγε.  
 ΕΥ. ' οὐκ ἔστι Πειθοῦς ἱρὸν ἄλλο πλὴν λόγος.' 570  
 ΑΙΣ. ' μόνος θεῶν γὰρ θάνατος αὐτῶν δώρων ἐρᾷ.'  
 ΔΙ. μεθίετε μεθίετε  
 [*they let go ; and AESCHYLUS' scale sinks again*]  
 καὶ τὸ τοῦδέ γ' αὖ ῥέπει  
 θάνατον γὰρ εἰσέθηκε βαρύτατον κακῶν.  
 ΕΥ. ἐγὼ δὲ πειθῶ γ', ἔπος ἄριστ' εἰρημένον.  
 ΔΙ. πειθὼ δὲ κοῦφόν ἐστι καὶ νοῦν οὐκ ἔχον. 575  
 ἀλλ' ἕτερον αὖ ζήτει τι τῶν βαρυστάθμων,  
 ὃ τι σοι καθέλξει, καρτερόν τε καὶ μέγα.  
 λέγοιτ' ἄν, ὥς αὕτη 'στὶ λοιπὴ σφῶν στάσις.  
 [*they seize the scales once more, and shout*]  
 ΕΥ. ' σιδηροβριθὲς τ' ἔλαβε δεξιᾷ ξύλον.'  
 ΑΙΣ. ' ἐφ' ἄρματος γὰρ ἄρμα καὶ νεκρῶ νεκρός.' 580  
 [*they let go, and AESCHYLUS' scale drops with a bang to the ground*]  
 ΔΙ. ἐξηπάτηκεν αὖ σὲ καὶ νῦν.  
 ΕΥ. τῷ τρόπῳ ;  
 ΔΙ. δὴ ἄρματ' εἰσήνεγκε καὶ νεκρῶ δύο,  
 οὓς οὐκ ἂν ἄραιντ' οὐδ' ἑκατὸν Αἰγύπτιοι.



# THE FROGS OF

**ΑΙΣ.** [*triumphant and confident*]

καὶ μηκέτ' ἔμουγε κατ' ἔπος, ἀλλ' ἐς τὸν σταθμὸν  
αὐτός, τὰ παιδί', ἡ γυνή, Κηφισοφῶν, 585  
ἐμβὰς καθήσθω συλλαβὸν τὰ βιβλία·  
ἐγὼ δὲ δὴ ἔπη τῶν ἐμῶν ἐρῶ μόνον.

[*DIONYSUS pushes the scales aside, perplexed, and turns to PLUTO, who is sitting at the back, watching*]

**ΔΙ.** ἄνδρες φίλοι, κἀγὼ μὲν αὐτοὺς οὐ κρινῶ.  
οὐ γὰρ δι' ἔχθρας οὐδετέρῳ γενήσομαι.  
τὸν μὲν γὰρ ἡγοῦμαι σοφόν, τῷ δ' ἡδομαι. 590

**ΠΛ.** οὐδὲν ἄρα πράξεις ὦνπερ ἡλθες οὐνεκα ;

**ΔΙ.** εἰ δὲ κρίνω ;

**ΠΛ.** τὸν ἕτερον λαβὼν ἄπει,  
ὁπότερον ἂν κρίνης, ἵν' ἔλθῃς μὴ μάτην.

**ΔΙ.** εὐδαιμονοίης.

[*comes to the front again, and speaks to the poets*]

φέρε, πύθεσθέ μου ταδί.  
ἐγὼ κατῆλθον ἐπὶ ποιητήν.

**ΕΤ.** τοῦ χάριν ; 595

**ΔΙ.** ἵν' ἡ πόλις σωθῇσα τοὺς χοροὺς ἄγῃ.  
ὁπότερος οὖν ἂν τῇ πόλει παραινέσῃ  
μέλλῃ τι χρηστόν, τοῦτον ἄξιον μοι δοκῶ.  
πρῶτον μὲν οὖν περὶ Ἀλκιβιάδου τίς ἔχεται  
γνώμην ἐκάτερος ; ἡ πόλις γὰρ δυστοκεῖ. 600

**ΕΤ.** ἔχει δὲ περὶ αὐτοῦ τίνα γνώμην ;

**ΔΙ.** τίνα ;  
ποθεῖ μὲν, ἐχθαίρει δέ, βούλεται δ' ἔχειν.  
ἀλλ' ὅ τι νοεῖτον, εἴπατον τούτου πέρι.

ARISTOPHANES.

- ΕΤ. μισῶ πολίτην, ὅστις ὠφελεῖν πάτραν  
βραδὺς φανείται, μέγала δὲ βλάπτειν ταχύς, 605  
καὶ πόριμον αὐτῷ, τῇ πόλει δ' ἀμήχανον.
- ΔΙ. εὖ γ', ὦ Πόσειδον· σὺ δὲ τίνα γνώμην ἔχεις ;
- ΑΙΣ. μάλιστα μὲν λέοντα μὴ 'ν πόλει τρέφειν,  
ἣν δ' ἐκτρέφη τις, τοῖς τρόποις ὑπηρετεῖν.
- ΔΙ. [*still very much perplexed*]  
νῆ τὸν Δία τὸν σωτήρα, δυσκρίτως γ' ἔχω· 610  
ὁ μὲν σοφῶς γὰρ εἶπεν, ὁ δ' ἕτερος σαφῶς.
- ΠΔ. [*coming forward*] κρίνεις ἄν.
- ΔΙ. αὕτη σφῶν κρίσις γενήσεται.  
αἰρήσομαι γὰρ ὄνπερ ἡ ψυχὴ θέλει.
- ΕΤ. μεμνημένος νυν τῶν θεῶν, οὓς ὥμοσας,  
ἡ μὴν ἀπάξειν μ' οἴκαδ', αἰροῦ τοὺς φίλους. 615
- ΔΙ. [*with a solemn voice*] ἡ γλῶττ' ὁ μῶμοκ'—  
[*clapping AÆSCHYLUS on the shoulder, with a laugh*]  
Αἰσχύλον δ' αἰρήσομαι.
- ΕΤ. [*dumb-founded*]  
τί δέδρακας, ὦ μιαρῶτατ' ἀνθρώπων ;
- ΔΙ. ἐγώ ;  
ἔκρινα νικᾶν Αἰσχύλον, τῇ γὰρ οὐ ;
- ΕΤ. αἰσχιστον ἔργον προσβλέπεις μ' εἰργασμένος ;
- ΔΙ. τί δ' αἰσχρόν, ἣν μὴ τοῖς θεωμένοις δοκῇ ; 620
- ΕΤ. ὦ σχέτλιε, περιόψει με δὴ τεθηγκότα ;
- ΔΙ. [*shaking his head with mock solemnity*]  
τίς οἶδεν εἰ τὸ ζῆν μὲν ἐστι κατθανεῖν,  
τὸ πνεῖν δὲ δειπνεῖν, τὸ δὲ καθεύδειν κώδιον ;  
[*Exit EURIPIDES, crest-fullen and despairing.*]

THE FROGS.

ΠΛ. χωρεῖτε τοῖνον, ὦ Διόνυσ', εἴσω.

ΔΙ. τί δαῖ ;

ΠΛ. ἵνα ξενίσω σφὼ πρὶν ἀποπλεῖν. 625

ΔΙ. εὖ τοι λέγεις

νῆ τὸν Δί'. οὐ γὰρ ἄχθομαι τῷ πράγματι.

[*Exeunt into the palace.*]

## NOTES.

### SCENE 1.

1. εἶπω, deliberative subj., 'am I to say.' εἰωθόντων, 'the regular jokes.' Aristophanes is laughing at the stale artifices of the comedians, who tried to raise laughter by constantly introducing overloaded slaves who groaned and grumbled.
3. 'Anything you please, except πείζομαι.'
4. χολή, 'bile' lit. i.e. 'I am already quite sick of it.'
5. ἀστεῖον, 'merry.'
7. Phrynichos, Lycis, and Ameipsias are other comic poets, whose stage-tricks he is ridiculing.
10. σόφισμα, 'trick.'
11. πλεῖν, Attic form of πλέον. He means, of course, that the dulness of the jokes ages him.
12. οὐτοσί, this *ί* is added after οὗτος ὅδε τοιοῦτος and τοσοῦτος, and makes it a little more emphatic.
14. τρυφή, 'arrogance' on Xanthias' part. ὅτε (not ὅτι, for this *ι* is never elided) exactly as we say 'when,' in a half causal sense. 'Is not this great arrogance . . . when I let him ride and walk myself,' the word 'when' defining the point in which the arrogance consists.
15. Σταμνίον. An unexpected word. The natural word was Διός, 'the son of Zeus,' instead of which he says 'the son of Puncheon,' στάμνος being a wine-jar. This kind of joke is common in Aristophanes, and is called *παρὰ προσδοκίαν* (contrary to expectation).
16. ὀχῶ, 'mount,' 'let him ride.'
17. ὀχῶ...ταλαιπωροῦτο, the wrong sequence, the opt. referring to

## THE FROGS OF

his *past intention*. 'I walk, (and have been doing so all along) that he *might* not suffer.'

20. οὔνος = ὁ ὄνος.
26. ἐνανμάχουν, *i.e.* at the battle of Arginusae, fought in the September of the previous year (406). The slaves who fought there were set free, which explains Xanthias' wish.
27. τὰν = τοι ἄν. κελεύω κωκύειν, 'I bid you wail,' was the common Greek for 'I tell you to go and be hanged.' μακρά only intensifies the kind wish.
30. παιδίον, calling to the slave in the house to open the door. ἡμί, other form of φημί, (common in imperfect ἦν, ἦ).
31. κενταυρικῶς, 'like a Centaur.' We might say, 'like a bullcalf,' 'like a young elephant.'
32. ἐνῆλαθ' ὅστις, 'some one banged at the door, whoever it was.'
33. ὁ παῖς, calling Xanthias.
37. ὦ δαιμόνιε, 'good sir.'
38. ἀποσοβέω, 'to scare away.' σοβέω is the word adopted to express the shoo! shoo! used to scare away birds.
39. κροκωτός, (κρόκος, saffron) 'a saffron-coloured robe.'
40. νοῦς, 'the sense,' 'the meaning.' κόθορνος, 'slipper' worn by women. ῥόπαλον, 'club.'
41. ποῖ γῆς ἀπεδήμεις, the ποῖ implies motion : ἀπεδήμεις does not. Lit. it is; 'to what foreign land did you go, and stay there?' This is called the pregnant construction. Sense; 'In what outlandish parts have you been?'  
ἐπιβατεύω, to serve as ἐπιβάτης or marine, under Clisthenes, as trierarch.
44. καὶ εἶτα. ἐξηγρόμην, from ἐξεγείρω.  
Xanthias puts in this remark in a surly aside, to imply that his master is romancing. (It is far better so than to give it to Heracles; for D. goes on with his story to H., which he could hardly do after so rude a reflection.)
45. ἀναγιγνώσκω, 'to read.'

## ARISTOPHANES.

46. 'The Andromeda,' a play of Euripides.
48. ἤλικος Μολων, 'as big as Molon' a gigantic actor. (The point is the unexpected turn given by the name Molon, cf. 15.)
50. οὐ γὰρ ἄλλ', 'for it is no [joke], but.'
51. διαλυμαίνεται, 'consumes.'
52. ὠδελφιδίον (cf. ὠδελφε, line 50) = ὠ ἀδελφιδίον, 'my dear fellow.'
54. ἕγνος, 'pea-soup.' παρὰ προσδοκίαν, v. 15.
56. 'τέρρα = ἐτέρρα, 'must I explain it another way?' (for φράσω, cf. line 1.)
58. δαρδάπτει, 'devours.'
59. καὶ ταῦτα, 'and that too' tho' he is dead.
61. εἰς Αἰδου, δῶμα understood. As we say 'to Hobley's' for 'to Hobley's shop.' ἐπ' ἐκεῖνον, 'to fetch him.'
64. This is a line from the Oeneus of Euripides. Aristophanes constantly ridicules Euripides by parodies and absurd quotations.
65. Iophon, son of Sophocles, himself too a tragedian. According to v. 70 there appears to have been a suspicion that Iophon was helped by his father in his dramas.
71. κωδωνίζω, 'to sound.' Used properly of tapping a bell (κῶδων) to see if the metal be good. ποιῶ, here 'to write poetry.'
74. ὁ δέ, Sophocles.
75. Agathon, a poet of luxurious life, who at the time was in Macedonia, at the court of the wealthy Archelaus.
77. μακάρων εὐωχίαν, 'the banquet of the blest.' Heracles expects him to say he is gone to the islands of the blest, meaning that he is dead, instead of which he says (παρὰ προσδοκίαν, cf. line 15) 'the banquet of the blest,' meaning the court of Archelaus.
78. Xenocles and Pythangelus, two inferior tragedians.
79. οὐδεὶς λόγος, i.e. 'no one attends to me.'
81. μειρακύλλια, dim. of μειράκιον, 'a youth.'
83. λαλίστερα, irreg. comp. of λάλος, 'talkative.' σταδίῳ as we say in slang 'miles' more chattering.
84. ἐπιφυλλίδες are 'the small grapes that never ripen,' soa good

## THE FROGS OF

### SCENE VI.

*The same: PLUTO still sitting on his throne, watching the trial. DIONYSUS in the centre with a huge pair of scales which he is arranging, preparatory to the final trial between AESCHYLUS and EURIPIDES. The two latter are standing opposite each other, and AESCHYLUS is just concluding a song which he has been singing against EURIPIDES.*

[Suddenly DIONYSUS, having arranged his balance, starts up, saying:—]

ΔΙ. παύσασθον ἤδη τῶν μελῶν.

ΑΙΣ. καῶμιγ' ἄλς.

ἐπὶ τὸν σταθμὸν γὰρ αὐτὸν ἀγαγεῖν βούλομαι,  
ὅπερ ἐξελέγξει τὴν ποίησιν νῶν μόνον 555  
τὸ γὰρ βάρος νῶ βασανιεῖ τῶν ῥημάτων.

ΔΙ. ἴθι νυν παρίστασθον παρὰ τῷ πλάστιγγ'.

ΑΙΣ. καὶ ΕΥ. ἰδού.  
[standing each by one scale]

ΔΙ. καὶ λαβομένῳ τὸ ῥῆμ' ἑκάτερος εἶπατον,  
καὶ μὴ μεθῆσθον, πρὶν ἂν ἐγὼ σφῶν κοκκύσω.

ΑΙΣ. καὶ ΕΥ. ἔχόμεθα.  
[each taking hold of his own scale]

ΔΙ. 560  
τοῦπος νῦν λέγετον εἰς τὸν σταθμόν.

ΕΥ. 'εἴθ' ὦφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος.'

ΑΙΣ. 'Σπερχεῖε ποταμὲ βούνομοι τ' ἐπιστροφαί.'

[these two verses are recited into the scale, that they may  
be weighed]

ΔΙ. κόκκυ, μεθίετε [they let go. AESCHYLUS' scale sinks]

καὶ πολὺ γε κατωτέρω

χωρεῖ τὸ τοῦδε. [pointing to AESCHYLUS]

ARISTOPHANES.

- ΕΥ. [*surprised*] καὶ τί ποτ' ἐστὶ ταῖτιον ;  
 ΔΙ. ὅτι εἰσέθηκε ποταμόν, ἐριοπωλικῶς 565  
 ὑγρὸν ποιήσας τοῦπος ὥσπερ τάρια,  
 σὺ δ' εἰσέθηκας τοῦπος ἐπτερωμένον.  
 ΕΥ. ἀλλ' ἕτερον εἰπάτω τι κἀντιστησάτω.  
 ΔΙ. λάβεσθε τοῖνον αὖθις.  
 ΑΙΣ. καὶ ΕΥ. [*taking hold of the scales*] ἦν ἰδοῦ.  
 ΔΙ. λέγε.  
 ΕΥ. ' οὐκ ἔστι Πειθοῦς ἱρὸν ἄλλο πλὴν λόγος.' 570  
 ΑΙΣ. ' μόνος θεῶν γὰρ θάνατος αὐ δώρων ἐρᾷ.'  
 ΔΙ. μεθίετε μεθίετε  
 [*they let go ; and AESCHYLUS' scale sinks again*]  
 καὶ τὸ τοῦδέ γ' αὖ ῥέπει  
 θάνατον γὰρ εἰσέθηκε βαρύτατον κακῶν.  
 ΕΥ. ἐγὼ δὲ πειθῶ γ', ἔπος ἄριστ' εἰρημένον.  
 ΔΙ. πειθῶ δὲ κοῦφόν ἐστι καὶ νοῦν οὐκ ἔχον. 575  
 ἀλλ' ἕτερον αὖ ζήτει τι τῶν βαρυστάθμων,  
 ὃ τι σοι καθέλξει, καρτερόν τε καὶ μέγα.  
 λέγοιτ' ἄν, ὡς αὕτη 'στὶ λοιπὴ σφῶν στάσις.  
 [*they seize the scales once more, and shout*]  
 ΕΥ. ' σιδηροβριθὲς τ' ἔλαβε δεξιᾷ ξύλον.'  
 ΑΙΣ. ' ἐφ' ἄρματος γὰρ ἄρμα καὶ νεκρῷ νεκρός.' 580  
 [*they let go, and AESCHYLUS' scale drops with a bang to the ground*]  
 ΔΙ. ἐξηπάτηκεν αὖ σὲ καὶ νῦν.  
 ΕΥ. τῷ τρόπῳ ;  
 ΔΙ. δὴ ἄρματ' εἰσήνεγκε καὶ νεκρῷ δύο,  
 οὓς οὐκ ἂν ἄραιντ' οὐδ' ἑκατὸν Αἰγύπτῳ.



# THE FROGS OF

**ΑΙΣ.** *[triumphant and confident]*

καὶ μηκέτ' ἔμουγε κατ' ἔπος, ἀλλ' ἐς τὸν σταθμὸν  
αὐτός, τὰ παιδί', ἡ γυνή, Κηφισοφῶν, 585  
ἐμβὰς καθήσθω συλλαβὸν τὰ βιβλία  
ἐγὼ δὲ δὴ ἔπη τῶν ἐμῶν ἐρῶ μόνον.

*[DIONYSUS pushes the scales aside, perplexed, and turns to PLUTO, who is sitting at the back, watching]*

**ΔΙ.** ἄνδρες φίλοι, κἀγὼ μὲν αὐτοὺς οὐ κρινῶ.  
οὐ γὰρ δι' ἔχθρας οὐδετέρῳ γενήσομαι.  
τὸν μὲν γὰρ ἡγοῦμαι σοφόν, τῷ δ' ἥδομαι. 590

**ΠΛ.** οὐδὲν ἄρα πράξεις ὦνπερ ἡλθες οὐνεκα ;

**ΔΙ.** εἰ δὲ κρίνω ;

**ΠΛ.** τὸν ἕτερον λαβὼν ἄπει,  
ὁπότερον ἂν κρίνης, ἵν' ἔλθῃς μὴ μάτην.

**ΔΙ.** εὐδαιμονοίης.

*[comes to the front again, and speaks to the poets]*

φέρε, πύθεσθέ μου ταδί.  
ἐγὼ κατῆλθον ἐπὶ ποιητήν.

**ΕΤ.** τοῦ χάριν ; 595

**ΔΙ.** ἵν' ἡ πόλις σωθείῃσα τοὺς χοροὺς ἄγῃ.  
ὁπότερος οὖν ἂν τῇ πόλει παραινέσειν  
μέλλῃ τι χρηστόν, τοῦτον ἄξιον μοι δοκῶ.  
πρώτον μὲν οὖν περὶ Ἀλκιβιάδου τίν' ἔχετον  
γνώμην ἐκάτερος ; ἡ πόλις γὰρ δυστοκεῖ. 600

**ΕΤ.** ἔχει δὲ περὶ αὐτοῦ τίνα γνώμην ;

**ΔΙ.** τίνα ;  
ποθεῖ μὲν, ἐχθαίρει δέ, βούλεται δ' ἔχειν.  
ἀλλ' ὅ τι νοεῖτον, εἴπατον τούτου πέρι.

ARISTOPHANES.

- ΕΤ.** μισῶ πολίτην, ὅστις ὠφελεῖν πάτραν  
βραδὺς φανέεται, μεγάλη δὲ βλάπτειν ταχύς, 605  
καὶ πόριμον αὐτῷ, τῇ πόλει δ' ἀμήχανον.
- ΔΙ.** εὖ γ', ὦ Πόσειδον· σὺ δὲ τίνα γνώμην ἔχεις ;
- ΔΙΣ.** μάλιστα μὲν λέοντα μὴ 'ν πόλει τρέφειν,  
ἣν δ' ἐκτρέφῃ τις, τοῖς τρόποις ὑπηρετεῖν.
- ΔΙ.** [*still very much perplexed*]  
νῆ τὸν Δία τὸν σωτήρα, δυσκρίτως γ' ἔχω· 610  
ὁ μὲν σοφῶς γὰρ εἶπεν, ὁ δ' ἕτερος σαφῶς.
- ΠΔ.** [*coming forward*] κρίνους ἄν.
- ΔΙ.** αὕτη σφῶν κρίσις γενήσεται.  
αἰρήσομαι γὰρ ὅνπερ ἡ ψυχὴ θέλει.
- ΕΤ.** μεμνημένος νυν τῶν θεῶν, οὗς ὤμοσας,  
ἡ μὴν ἀπάξειν μ' οἴκαδ', αἰροῦ τοὺς φίλους. 615
- ΔΙ.** [*with a solemn voice*] ἡ γλῶττ' ὁ μῶμοκ'——  
[*clapping AESCHYLUS on the shoulder, with a laugh*]  
Αἰσχύλον δ' αἰρήσομαι.
- ΕΤ.** [*dumb-founded*]  
τί δέδρακας, ὦ μιαρῶτατ' ἀνθρώπων ;
- ΔΙ.** ἐγώ ;  
ἔκρινα νικᾶν Αἰσχύλον, τὴν γὰρ οὖ ;
- ΕΤ.** αἰσχιστον ἔργον προσβλέπεις μ' εἰργασμένος ;
- ΔΙ.** τί δ' αἰσχροῖον, ἣν μὴ τοῖς θεωμένοις δοκῇ ; 620
- ΕΤ.** ὦ σχέτλιε, περιόψει με δὴ τεθυνηκότα ;
- ΔΙ.** [*shaking his head with mock solemnity*]  
τίς οἶδεν εἰ τὸ ζῆν μέν ἐστι κατθανεῖν,  
τὸ πνεῖν δὲ δειπνεῖν, τὸ δὲ καθεύδειν κώδιον ;  
[*Exit EURIPIDES, crest-fullen and despairing.*]

THE FROGS.

ΠΛ. χωρεῖτε τοῖνυν, ὦ Διόνυσ', εἴσω.

ΔΙ. τί δαί;

ΠΛ. ἵνα ξενίσω σφὼ πρὶν ἀποπλεῖν. 625

ΔΙ. εὖ τοι λέγεις

νῆ τὸν Δί'. οὐ γὰρ ἄχθομαι τῷ πράγματι.

[*Exeunt into the palace.*]

## NOTES.

### SCENE 1.

1. εἶπω, deliberative subj., 'am I to say.' εἰωθότων, 'the regular jokes.' Aristophanes is laughing at the stale artifices of the comedians, who tried to raise laughter by constantly introducing overloaded slaves who groaned and grumbled.
3. 'Anything you please, except πείζομαι.'
4. χολή, 'bile' lit. i.e. 'I am already quite sick of it.'
5. ἀστεῖον, 'merry.'
7. Phrynichos, Lycis, and Ameipsias are other comic poets, whose stage-tricks he is ridiculing.
10. σόφισμα, 'trick.'
11. πλείν, Attic form of πλέον. He means, of course, that the dulness of the jokes ages him.
12. οὐτοσί, this *ί* is added after οὗτος ὅδε τοιοῦτος and τοσοῦτος, and makes it a little more emphatic.
14. τρυφή, 'arrogance' on Xanthias' part. ὅτε (not ὅτι, for this *ι* is never elided) exactly as we say 'when,' in a half causal sense. 'Is not this great arrogance . . . when I let him ride and walk myself,' the word 'when' defining the point in which the arrogance consists.
15. Σταμνίον. An unexpected word. The natural word was Διός, 'the son of Zeus,' instead of which he says 'the son of Puncheon,' στάμνος being a wine-jar. This kind of joke is common in Aristophanes, and is called παρὰ προσδοκίαν (contrary to expectation).
16. ὀχῶ, 'mount,' 'let him ride.'
17. ὀχῶ...ταλαιπωροῖτο, the wrong sequence, the opt. referring to

THE FROGS.

ΠΛ. χωρεῖτε τοῖνον, ὦ Διόνυσ', εἴσω.

ΔΙ. τί δαί ;

ΠΛ. ἵνα ξενίσω σφὸν πρὶν ἀποπλεῖν. 625

ΔΙ. εὖ τοι λέγεις

νῆ τὸν Δί· οὐ γὰρ ἄχθομαι τῇ πράγματι.

[*Exeunt into the palace.*]

## NOTES.

### SCENE 1.

1. εἶπω, deliberative subj., 'am I to say.' εἰωθότων, 'the regular jokes.' Aristophanes is laughing at the stale artifices of the comedians, who tried to raise laughter by constantly introducing overloaded slaves who groaned and grumbled.
3. 'Anything you please, except πείζομαι.'
4. χολή, 'bile' lit. i.e. 'I am already quite sick of it.'
5. ἀστεῖον, 'merry.'
7. Phrynichos, Lycis, and Ameipsias are other comic poets, whose stage-tricks he is ridiculing.
10. σόφισμα, 'trick.'
11. πλείν, Attic form of πλέον. He means, of course, that the dulness of the jokes ages him.
12. οὔτοσί, this *ί* is added after οὗτος ὅδε τοιοῦτος and τοσοῦτος, and makes it a little more emphatic.
14. τρυφή, 'arrogance' on Xanthias' part. ὅτε (not ὅτι, for this *ι* is never elided) exactly as we say 'when,' in a half causal sense. 'Is not this great arrogance . . . when I let him ride and walk myself,' the word 'when' defining the point in which the arrogance consists.
15. Σταμνίον. An unexpected word. The natural word was Διός, 'the son of Zeus,' instead of which he says 'the son of Puncheon,' στάμνος being a wine-jar. This kind of joke is common in Aristophanes, and is called παρὰ προσδοκίαν (contrary to expectation).
16. ὀχῶ, 'mount,' 'let him ride.'
17. ὀχῶ...ταλαιπωροῖτο, the wrong sequence, the opt. referring to

## THE FROGS OF

- his *past intention*. 'I walk, (and have been doing so all along) that he *might* not suffer.'
20. οὔνος = ὁ θῆνος.
26. ἐναυμάχουν, *i.e.* at the battle of Arginusae, fought in the September of the previous year (406). The slaves who fought there were set free, which explains Xanthias' wish.
27. τὰν = τοι ἄν. κελεύω κωκύειν, 'I bid you wail,' was the common Greek for 'I tell you to go and be hanged.' μακρά only intensifies the kind wish.
30. παιδίον, calling to the slave in the house to open the door. ἡμί, other form of φημί, (common in imperfect ἦν, ἦ).
31. κενταυρικῶς, 'like a Centaur.' We might say, 'like a bullcalf,' 'like a young elephant.'
32. ἐνῆλαθ' ὅστις, 'some one banged at the door, whoever it was.'
33. ὁ παῖς, calling Xanthias.
37. ὦ δαιμόνιε, 'good sir.'
38. ἀποσοβίω, 'to scare away.' σοβίω is the word adopted to express the shoo! shoo! used to scare away birds.
39. κροκωτός, (κρόκος, saffron) 'a saffron-coloured robe.'
40. νοῦς, 'the sense,' 'the meaning.' κόθορνος, 'slipper' worn by women. ῥόπαλον, 'club.'
41. ποῖ γῆς ἀπεδήμεις, the ποῖ implies motion: ἀπεδήμεις does not. Lit. it is; 'to what foreign land did you go, and stay there?' This is called the pregnant construction. Sense; 'In what outlandish parts have you been?'  
ἐπιβατεύω, to serve as ἐπιβάτης or marine, under Clisthenes, as trierarch.
44. κᾶτ' = καὶ εἴτα. ἐξηγγόμην, from ἐξεγείρω.  
Xanthias puts in this remark in a surly aside, to imply that his master is romancing. (It is far better so than to give it to Heracles; for D. goes on with his story to H., which he could hardly do after so rude a reflection.)
45. ἀναγιγνώσκω, 'to read.'

## ARISTOPHANES.

46. 'The Andromeda,' a play of Euripides.
48. ἤλικος Μόλων, 'as big as Molon' a gigantic actor. (The point is the unexpected turn given by the name Molon, cf. 15.)
50. οὐ γὰρ ἄλλ', 'for it is no [joke], but.'
51. διαλυμαίνεται, 'consumes.'
52. ὠδελφιδίον (cf. ὠδελφε, line 50) = ὠ ἀδελφιδίον, 'my dear fellow.'
54. ἔγνος, 'pea-soup.' παρὰ προσδοκίαν, v. 15.
56. 'τέρῃ = ἑτέρῃ, 'must I explain it another way?' (for φράσω, cf. line 1.)
58. δαρδάπτει, 'devours.'
59. καὶ ταῦτα, 'and that too' tho' he is dead.
61. εἰς Αἰδοῦ, δῶμα understood. As we say 'to Hobley's' for 'to Hobley's shop.' ἐπ' ἐκείνον, 'to fetch him.'
64. This is a line from the Oeneus of Euripides. Aristophanes constantly ridicules Euripides by parodies and absurd quotations.
65. Iophon, son of Sophocles, himself too a tragedian. According to v. 70 there appears to have been a suspicion that Iophon was helped by his father in his dramas.
71. κωδωνίζω, 'to sound.' Used properly of tapping a bell (κῶδων) to see if the metal be good. ποιῶ, here 'to write poetry.'
74. ὁ δέ, Sophocles.
75. Agathon, a poet of luxurious life, who at the time was in Macedonia, at the court of the wealthy Archelaus.
77. μακάρων εὐωχίαν, 'the banquet of the blest.' Heracles expects him to say he is gone to the islands of the blest, meaning that he is dead, instead of which he says (παρὰ προσδοκίαν, cf. line 15) 'the banquet of the blest,' meaning the court of Archelaus.
78. Xenocles and Pythangelus, two inferior tragedians.
79. οὐδεὶς λόγος, i.e. 'no one attends to me.'
81. μειρακύλλια, dim. of μειράκιον, 'a youth.'
83. λαλίστερα, irreg. comp. of λᾶλος, 'talkative.' σταδίῳ as we say in slang 'miles' more chattering.
84. ἐπιφυλλίδες are 'the small grapes that never ripen,' soa go



## THE FROGS OF

metaphor for the fifth-rate poets who produce quantity instead of quality. *στωμύλματα* [*στόμα*], 'chatterboxes.' *χειλιδόνων μουσεία*, 'swallows' twittering schools,' another pretty phrase of Euripides, describing leafy boughs of trees.

86. *θάττον*, 'in a trice.' He means that one play exhausts their productive powers.

90. *παρακεκινδυνευμένον*, 'venturesome,' 'bold,' 'original.'

91. Phrases from Euripides.

92. An allusion to the famous line in *Hippolytus*,

*ἡ γλῶσσ' ὀμώμοχ', ἡ δὲ φρὴν ἀνώμοτος*  
'my tongue has sworn, my mind is free of oaths.'

This line was censured as immoral, and sanctioning perjury, though in the original place it does not at all do so. *Hippolytus* has promised *Phaedra's* nurse to keep her news secret, not imagining it to be dishonourable. Finding, however, that it concerned his stepmother's disgrace, he considers the oath as improperly extorted, and as not morally binding.

94. 'Pleased? Nay, I am more than mad over it!'

95. *κόβαλα*, 'knavish tricks.' *ὥς καὶ σοί*, 'as you too must agree.'

96. *μὴ τὸν ἐμὸν οἶκει νοῦν*, again from Euripides. 'Don't intrude upon my thoughts,' i.e. 'mind your own business,' 'talk about what you understand.'

97. *ἀτεχνῶς*, 'absolutely.' This word is constantly used with strong or strange phrases, to imply that they are adopted deliberately. *καὶ μὴν . . . γε*, 'and yet.'

98. 'Teach me how to dine,' [not how to criticize poetry]. *Heraclides* was notorious for his voracity.

100. *κατὰ σὴν μίμησιν*, 'in imitation of you,' alluding to the club and lionskin.

102. *ἐπί*, v. 61.

103. *ἀροτοπώλια*, 'bread-shops.'

104. *ἀναπαύλας*, 'resting-places,' often constructed and maintained at public expense. *ἐκτροπάς*, 'meetings of roads,' where a choice has to be made.

## ARISTOPHANES.

105. διαίτας, 'lodgings.' πανδοκευτρίαι [πάν, δέχομαι], 'hostesses.'
108. μηδὲν ἔτι (λέγει) πρὸς ταῦτα. τῶν ὁδῶν ὅπη, 'by which of the roads.'
112. One way to Hades, he says, is by the rope and the bench, i.e. hanging.
113. πνιγηρός, 'stifling,' in two senses.
114. τετριμμένη, also in two senses. (1), 'a well-worn path;' (2), 'rubbed,' 'ground,' in the mortar.
115. θυεία, 'mortar.' κώνειον, 'hemlock.'
119. τότε, when you came for Cerberus, 102.
122. τυννουτρί, 'as small as this,' accompanied with a gesture, see 12.
123. Referring to the custom of putting money (usually one obol, not two) into the dead man's mouth, to pay Charon for his passage.
124. τὸ δὲ ὀβολῷ. 2 obols was the price of a ferry to Aegina, also of a ticket for the theatre.
125. Theseus, as an old Athenian hero, introduced in Hades the Attic charge of 2 obols.
128. βόρβορος, 'mud.' σκῶρ, 'dung.' αἰίνως [αἶλ, ράω, 'flow'], 'everflowing.'
131. ἀλοάω, 'to thrash.'
133. He considers Morsimus such a bad poet, that to copy a passage from him is worse than undutifulness or perjury.
135. ἐνθάδε, 'here' on earth; the light in Hades being mostly very dim.
136. μυρρινῶν, 'a myrtle-grove.' θίασος, 'a troop.'
138. μέμνημένοι, 'the initiated' into the Eleusinian mysteries.
139. ὄνος ἄγων μ. 'An ass celebrating the mysteries;' all that the ass did being to carry the sacred implements. i.e. 'others have the pleasure, I have only the labour of the festival.' It is a proverbial phrase.
148. ἐκφερομένων, 'carried out' to burial. ὅστις, &c., 'who is coming for this purpose,' i.e. to carry the luggage.
149. 'Then (it is agreed) that I take it.'

# THE FROGS OF

ΑΙΣ. [*triumphant and confident*]

καὶ μηκέτ' ἔμουγε κατ' ἔπος, ἀλλ' ἐς τὸν σταθμὸν  
αὐτός, τὰ παιδί', ἡ γυνή, Κηφισοφῶν, 585  
ἐμβὰς καθήσθω συλλαβὼν τὰ βιβλία  
ἐγὼ δὲ δὴ ἔπη τῶν ἐμῶν ἐρῶ μόνον.

[DIONYSUS *pushes the scales aside, perplexed, and turns to PLUTO,*  
*who is sitting at the back, watching*]

ΔΙ. ἄνδρες φίλοι, κἀγὼ μὲν αὐτοὺς οὐ κρινῶ.  
οὐ γὰρ δι' ἔχθρας οὐδετέρῳ γενήσομαι.  
τὸν μὲν γὰρ ἡγοῦμαι σοφόν, τῷ δ' ἡδομαι. 590

ΠΛ. οὐδὲν ἄρα πράξεις ὧν περ ἡλθες οὐνεκα ;

ΔΙ. εἰ δὲ κρίνω ;

ΠΛ. τὸν ἕτερον λαβὼν ἄπει,  
ὁπότερον ἂν κρίνης, ἢ' ἔλθης μὴ μάτην.

ΔΙ. εὐδαιμονοίης.

[*comes to the front again, and speaks to the poets*]

φέρε, πύθεσθέ μου ταδί.  
ἐγὼ κατήλθον ἐπὶ ποιητήν.

ΕΤ. τοῦ χάριν ; 595

ΔΙ. ἢ' ἡ πόλις σωθείσα τοὺς χοροὺς ἄγῃ.  
ὁπότερος οὖν ἂν τῇ πόλει παραινέσειν  
μέλλῃ τι χρηστόν, τοῦτον ἄξιον μοι δοκῶ.  
πρῶτον μὲν οὖν περὶ Ἀλκιβιάδου τίς ἔχεται  
γνώμην ἐκάτερος ; ἡ πόλις γὰρ δυστοκεῖ. 600

ΕΤ. ἔχει δὲ περὶ αὐτοῦ τίνα γνώμην ;

ΔΙ. τίνα ;

ποθεῖ μὲν, ἐχθαίρει δέ, βούλεται δ' ἔχειν.  
ἀλλ' ὅ τι νοεῖτον, εἶπατον τούτου πέρι.

ARISTOPHANES.

- ΕΤ. μισῶ πολίτην, ὅστις ὠφελεῖν πάτραν  
βραδὺς φανέεται, μεγάλα δὲ βλάπτειν ταχύς, 605  
καὶ πόριμον αὐτῷ, τῇ πόλει δ' ἀμήχανον.
- ΔΙ. εὐ γ', ὦ Πόσειδον· σὺ δὲ τίνα γνώμην ἔχεις ;
- ΑΙΣ. μάλιστα μὲν λέοντα μὴ 'ν πόλει τρέφειν,  
ἣν δ' ἐκτρέφῃ τις, τοῖς τρόποις ὑπηρετεῖν.
- ΔΙ. [*still very much perplexed*]  
νῇ τὸν Δία τὸν σωτήρα, δυσκρίτως γ' ἔχω· 610  
ὁ μὲν σοφῶς γὰρ εἶπεν, ὁ δ' ἕτερος σαφῶς.
- ΠΑ. [*coming forward*] κρίνοις ἄν.
- ΔΙ. αὕτη σφῶν κρίσις γενήσεται.  
αἰρήσομαι γὰρ ὄνπερ ἡ ψυχὴ θέλει.
- ΕΤ. μεμνημένος νυν τῶν θεῶν, οἷς ὤμοσας,  
ἡ μὴν ἀπάξειν μ' οἴκαδ', αἰροῦ τοὺς φίλους. 615
- ΔΙ. [*with a solemn voice*] ἡ γλῶττ' ὁ μῶμοκ'—  
[*clapping AÆSCHYLUS on the shoulder, with a laugh*]  
Αἰσχύλον δ' αἰρήσομαι.
- ΕΤ. [*dumb-founded*]  
τί δέδρακας, ὦ μιαρῶτατ' ἀνθρώπων ;
- ΔΙ. ἐγώ ;  
ἔκρινα νικᾶν Αἰσχύλον, τὴν γὰρ οὐ ;
- ΕΤ. αἰσχιστον ἔργον προσβλέπεις μ' εἰργασμένος ;
- ΔΙ. τί δ' αἰσχρόν, ἣν μὴ τοῖς θεωμένοις δοκῇ ; 620
- ΕΤ. ὦ σχέτλιε, περιόψῃ με δὴ τεθυηκότα ;
- ΔΙ. [*shaking his head with mock solemnity*]  
τίς οἶδεν εἰ τὸ ζῆν μέν ἐστι κατθανεῖν,  
τὸ πνεῖν δὲ δειπνεῖν, τὸ δὲ καθεύδειν κώδιον ;  
[*Exit EURIPIDES, crest-fullen and despairing.*]

THE FROGS.

ΠΛ. χωρεῖτε τοῖνυν, ὦ Διόνυσ', εἴσω.

ΔΙ. τί δαί ;

ΠΛ. ἵνα ξενίσω σφὼ πρὶν ἀποπλεῖν. 625

ΔΙ. εὖ τοι λέγεις

νῆ τὸν Δί'· οὐ γὰρ ἄχθομαι τῷ πράγματι.

[*Exeunt into the palace.*]

## NOTES.

### SCENE 1.

1. *εἶπω*, deliberative subj., 'am I to say.' *εἰωθότων*, 'the regular jokes.' Aristophanes is laughing at the stale artifices of the comedians, who tried to raise laughter by constantly introducing overloaded slaves who groaned and grumbled.
3. 'Anything you please, except *πέζομαι*.'
4. *χολή*, 'bile' lit. i.e. 'I am already quite sick of it.'
5. *ἄστεϊον*, 'merry.'
7. Phrynichos, Lycis, and Ameipsias are other comic poets, whose stage-tricks he is ridiculing.
10. *σόφισμα*, 'trick.'
11. *πλείν*, Attic form of *πλέον*. He means, of course, that the dulness of the jokes ages him.
12. *οὕτως*, this *ί* is added after *οὗτος ὅδε τοιοῦτος* and *τοσοῦτος*, and makes it a little more emphatic.
14. *τρνφή*, 'arrogance' on Xanthias' part. *ὅτε* (not *ὅτι*, for this *ί* is never elided) exactly as we say 'when,' in a half causal sense. 'Is not this great arrogance . . . when I let him ride and walk myself,' the word 'when' defining the point in which the arrogance consists.
15. *Σταμνίον*. An unexpected word. The natural word was *Διός*, 'the son of Zeus,' instead of which he says 'the son of Puncheon,' *στάμνος* being a wine-jar. This kind of joke is common in Aristophanes, and is called *παρὰ προσδοκίαν* (contrary to expectation).
16. *ὄχῳ*, 'mount,' 'let him ride.'
17. *ὄχῳ...ταλαιπωροῦτο*, the wrong sequence, the opt. referring to

## THE FROGS OF

his *past intention*. 'I walk, (and have been doing so all along) that he *might* not suffer.'

20. οὔνος = ὁ θῖνος.
26. ἐναυμάχουν, *i.e.* at the battle of Arginusae, fought in the September of the previous year (406). The slaves who fought there were set free, which explains Xanthias' wish.
27. τὰν = τοι ἄν. κελεύω κωκύειν, 'I bid you wail,' was the common Greek for 'I tell you to go and be hanged.' μακρά only intensifies the kind wish.
30. παιδίον, calling to the slave in the house to open the door. ἡμί, other form of φημί, (common in imperfect ἦν, ἦ).
31. κενταυρικῶς, 'like a Centaur.' We might say, 'like a bullcalf,' 'like a young elephant.'
32. ἐνῆλαθ' ὄστις, 'some one banged at the door, whoever it was.'
33. ὁ παῖς, calling Xanthias.
37. ὦ δαιμόνιε, 'good sir.'
38. ἀποσοβέω, 'to scare away.' σοβέω is the word adopted to express the shoo! shoo! used to scare away birds.
39. κροκωτός, (κρόκος, saffron) 'a saffron-coloured robe.'
40. νοῦς, 'the sense,' 'the meaning.' κόθορνος, 'slipper' worn by women. ῥόπαλον, 'club.'
41. ποῖ γῆς ἀπεδήμεις, the ποῖ implies motion: ἀπεδήμεις does not. Lit. it is; 'to what foreign land did you go, and stay there?' This is called the pregnant construction. Sense; 'In what outlandish parts have you been?  
ἐπιβατεύω, to serve as ἐπιβάτης or marine, under Clisthenes, as trierarch.
44. κᾶτ' = καὶ εἴτα. ἐξηγρόμην, from ἐξεγείρω.  
Xanthias puts in this remark in a surly aside, to imply that his master is romancing. (It is far better so than to give it to Heracles; for D. goes on with his story to H., which he could hardly do after so rude a reflection.)
45. ἀναγιγνώσκω, 'to read.'

## ARISTOPHANES.

46. 'The Andromeda,' a play of Euripides.
48. ἡλικὸς Μόλων, 'as big as Molon' a gigantic actor. (The point is the unexpected turn given by the name Molon, cf. 15.)
50. οὐ γὰρ ἀλλ', 'for it is no [joke], but.'
51. διαλυμαίνεται, 'consumes.'
52. ὠδελφιδίον (cf. ὠδελφε, line 50) = ὠ ἀδελφιδίον, 'my dear fellow.'
54. ἔγνος, 'pea-soup.' παρὰ προσδοκίαν, v. 15.
56. 'τέρρα = ἑτέρρα, 'must I explain it another way?' (for φράσω, cf. line 1.)
58. δαρδάπτει, 'devours.'
59. καὶ ταῦτα, 'and that too' tho' he is dead.
61. εἰς Αἴδου, δῶμα understood. As we say 'to Hobley's' for 'to Hobley's shop.' ἐπ' ἐκεῖνον, 'to fetch him.'
64. This is a line from the Oeneus of Euripides. Aristophanes constantly ridicules Euripides by parodies and absurd quotations.
65. Iophon, son of Sophocles, himself too a tragedian. According to v. 70 there appears to have been a suspicion that Iophon was helped by his father in his dramas.
71. κωδωνίζω, 'to sound.' Used properly of tapping a bell (κῶδων) to see if the metal be good. ποιῶ, here 'to write poetry.'
74. ὁ δέ, Sophocles.
75. Agathon, a poet of luxurious life, who at the time was in Macedonia, at the court of the wealthy Archelaus.
77. μακάρων εὐωχίαν, 'the banquet of the blest.' Heracles expects him to say he is gone to the islands of the blest, meaning that he is dead, instead of which he says (παρὰ προσδοκίαν, cf. line 15) 'the banquet of the blest,' meaning the court of Archelaus.
78. Xenocles and Pythangelus, two inferior tragedians.
79. οὐδεὶς λόγος, i.e. 'no one attends to me.'
81. μειρακύλλια, dim. of μειράκιον, 'a youth.'
83. λαλίστερα, irreg. comp. of ἄλως, 'talkative.' σταδίῳ as we say in slang 'miles' more chattering.
84. ἐπιφυλλίδες are 'the small grapes that never ripen,' so a good



## THE FROGS OF

- compensated. Xanthias with mock-generosity refuses this compensation.
394. αὐτοῦ, 'on the spot.' κατ' ὀφθαλμούς, 'to your face.' μὲν οὖν, cf. 212, 495.
395. ὅπως εἶπεις, '(mind) you say,' lit. [ὄρα] 'see how you shall say.'
398. αἰτιῶ, 'blame' yourself, i.e. for any ill consequences that may befall you for beating a god.
400. φημί = 'yes, I heard it.'
404. τύπτει, passive.
406. προτιμᾶν, 'to care.'
409. ἀποδύεσθε, 'strip' for beating.
411. πληγὴν παρὰ πληγὴν, 'with alternate blows.'
412. ὑποκινέω, 'to flinch,' [κινέω, move].
415. πταίρω, 'to sneeze.' They both pretend not to feel it.
417. ἀνύω, 'to make haste.' ἀτταταῖ, 'oh dear!'
419. He explains away his exclamation, by saying he was thinking of the Heraclea [his own festival, in his character as Heracles] in the deme of Diomea. This had not been celebrated lately, on account of the war, so he might well be sad about it.
421. Dionysus absurdly explains away both his cry and his tears.
422. κρόμμυον is, of course, 'an onion.'
424. τᾶρ' = τοῖς ᾄρα.
425. ἄκανθα, 'a thorn.' Of course there is no thorn; it is only to explain his cry.
427. He promptly finishes the line, and makes it seem that his cry of pain Ἀπολλων, was only the beginning of a quotation. In 432 he does the same.
430. λάγων, 'flank.' σποδέω, 'to dust' in slang sense.
433. πρῶν, 'a headland,' meaning, perhaps, Sunium. μέδω, 'to rule.'
438. ἄτ' ὄντε, 'as being.'

## ARISTOPHANES.

### SCENE 5.

441. καὶ μὴν, cf. 257. *πρόλογους*, 'the prologues' of his plays.
442. *ὅπως*.. *βασανιῶ*. *ὅπως* with future borders on *ὅπως* with subj., 'to see how I can test.'
444. *φράσει*, 'telling,' 'narration.' *ἀσαφής*, 'obscure.' This could not be said of Euripides, who was circumstantial to a fault.
446. The three plays Agamemnon, Choephoroe, and Eumenides, were acted together, and called the Trilogv of the Oresteia; as they were all about the story of Orestes.
448. The prologue of the Choephoroe. Hermes Chthonius conducted the souls of the dead. 'That watchest over thy father's power,' i.e. committed to thee. Orestes says these lines at the tomb of his father Agamemnon at Argos.
452. *τρία*, i.e. 3 lines.
456. *σιωπῶ*, deliberative; cf. v. 1.
457. *οὐράνιον ὄσον*, [lit. 'heavenly,' or 'immense how great';] i.e. to an immense extent. There are other similar phrases, e.g. *θανμασίως ὥς*. They are attractions.
465. *τῷ κατέρχομαι*, 'as the word *κατέρχομαι*.'
467. *μάκτρα*, 'a kneading trough.' *κάρδοπος*, 'a trough to knead in.' Two names for the same thing.
469. *καθ' ὃ, τι*, 'in what respect.'
470. 'To come to a land is possible for any one who has a share in his country.' The subtle argument is, It is no repetition to say *ἦκει καὶ κατέρχεται*; a citizen *ἦκει*, but only an exile *ἦκει καὶ κατέρχεται*.
475. Euripides' answer is still more subtle, a very good instance of these fine hair splittings which Aristophanes objected to. He says in substance this;—  
*κατέρχομαι* implies a *formal legal* return; now Orestes returned clandestinely without permission from the authorities. The *κύριοι* in this case were Clytemnestra and Aegisthus.

## THE FROGS OF

478. 'Look out for the fault.' ἀνύσας, 'with speed.'
479. Continuing the quotation from Choeph. δῆθος, 'a mound.'
483. ἐξικνούμεθα, 'we can reach,' i.e., make them hear.
485. στοιβήν, 'padding,' a word put in to fill up.
486. ἕξω τοῦ λόγου, 'foreign to the subject.'
487. μούστιν = μοι ἐστίν. 'For really I must listen to.' οὐ γὰρ ἀλλ'; cf. 50.
491. ἀπολλων = ὁ Ἀπόλλων.
495. οὐκ [ἐγένετο], 'he did not *become* unhappy, he never ceased being so.' μέν οὖν, corrective, 'no, rather;' cf. 212.
496. ὅτε, just as we say 'he must have been always miserable, *when* they exposed him,' &c. Cf. v. 15.
497. ὀστράκῳ, 'a basin.'
499. ἤρρησε, [ἔρρειν], 'to go.' οἰδῶν, 'swelling,' whence his name, according to the myth. Laius, king of Thebes, being told that his son would kill him, gave orders that his feet should be pierced and tied together, and he should be exposed on Cithaeron. A shepherd found him and took him to Polybus of Corinth. Hearing that he was destined to slay his father, and marry his mother, he left Corinth; and afterwards unwittingly fulfilled the oracle.
503. καὶ μὴν, cf. 257. κατ' ἔπος, 'word by word.' κνίξω, 'to prick,' 'carp at.'
505. ληκύθιον, 'a grease-pot.'
507. ὥστε, &c. 'So that anything fits on to the lines, a fleece, or grease-pot, or meal-bag.' He is ridiculing the dull uniformity of rhythm, breaking the lines with exactly the same caesura. To prologue after prologue he fits on the absurd end 'lost a little grease-pot,' exactly filling up the metre and the sense.
- Aristophanes objected to the *narrative prologues* of Euripides altogether; and selected this as the easiest way of ridiculing them.
512. πλάτῃ, 'oar.'

## ARISTOPHANES.

514. οὐ κλαύσεται, lit. 'shall it not weep?' i.e. 'plague take it!' cf. 158.
516. θύσος, an ivy-wreathed staff, carried by the Bacchanals.  
νεβρῶν, 'fawns.'
517. καθαπτός, 'clothed.' (καθ-ἄπτω).
525. ὑφίσθαι [metaphor probably from sails], 'to submit.'
526. πνευσεῖται, 'will blow a gale,' keeping up the metaphor.
528. ἐκκεκόψεται, 'will be knocked out of his hands.'
529. ἀπέχου = καὶ ἀπέχου.
532. ἀποπρίσθαι, 'buy up.' διακναίω, 'tear to pieces'
534. Cf. 1.
536. ἵνα, 'where,' 'to which.'
537. Prologue of the Iphigenia in Tauria, still extant.
540. ἀπο-δίδομαι [lit. 'to give away for your own profit'], 'to sell,'  
πάσῃ τέχνῃ, 'by all means.'
541. λήψει, i.e., 'you can buy another cheap.' ὀβολοῦ, genitive of price.
542. συχνοί, 'plentiful.'
544. στίχον, 'verse.'
545. στάχυς, lit. 'ear,' so 'abundant ear' = 'a good crop.'
546. ἀπαρχάς, 'first fruits.'
552. σῦκα, lit. 'figs,' so 'warts' from the shape. On the eyes, they will probably be what are called 'styes.'

## SCENE 6.

The trial is now to be one of weight, which poet makes the heaviest verses. So the scales are brought, and the experiment made.

554. σταθμόν, a 'balance.'
556. βάρος, nom.
557. πλάστιγξ, 'a scale.'
558. λαβομένω, 'taking hold.' Middle voice, like ἐχόμεθα, below.
559. κοκκύζω, 'say cuckoo!' the signal for them to let go the scales.

## THE FROGS OF

561. 'Would that the hull of Argo,' &c., from Medeia, line 1.
562. βούνομοι [βούς νέμω], 'cattle-feeding.' ἐπιστροφαί, 'pastures.'
565. ἐρισπωλικῶς [ἔριον, 'wool-fleece,' πωλεῖν, 'sell'], 'like a fleece-seller' who put in water to make the wool weigh more.
567. ἐπτερωμένον, 'winged,' viz., διαπράσθαι.
568. ἀντιστήσάτω, 'let him weigh it against mine.'
570. ἱρόν, 'temple.'
575. νοῦν ἔχειν, 'to have sense,' 'to be sensible.'
577. κατέλξει, 'pull down,' i.e., your scale.
578. στάσις, 'a weighing.' λέγοιτ' ἄν, a mild imperative.
579. Euripides tries a heavy thing this time, but Aeschylus outweighs him.
583. Αἰγύπτιοι, accustomed to burdens.
585. Κηφισοφῶν, a person who lived with Euripides, and was supposed to have written some parts of his tragedies.
586. βιβλία, for Euripides' large library was famous.
589. δι' ἔχθρας, 'at enmity.'
590. τὸν μὲν is Euripides. He has already calmed down his eager desire for Euripides into a feeling that he is σοφός, 'clever,' and he begins to incline to Aeschylus.
595. τοῦ = τίνος: 'for the sake of what,' 'why?' ἐπί, v. 102.
596. τοὺς χορούς ἄγῃ, 'hold its choruses' at the great Dionysia.
600. δυστοκεῖ, 'is in her pangs.'
606. πόριμον, 'helpful.' ἀμήχανον, 'helpless.'
- This is a very subtle parody of Euripides' sententious style, as the following is of the grand simple poetic images of Aeschylus.
610. δυσκρίτως ἔχω, 'I am perplexed how to decide.' ἔχω, with a participle, expressing a state. ὁ μὲν is Euripides.
615. ἡ μὲν, after oaths 'that you would surely . . .'
616. A gloriously comic turn given to the line out of the Hippolytus, quoted above.
619. προσβλέπεις, 'can you look me in the face?'

*ARISTOPHANES.*

620. Another parody of Euripides.

622. Another splendid parody on Euripides' lines.

*τίς οἶδεν, εἰ τὸ ζῆν μὲν ἐστὶ καθανεῖν*

*τὸ καθανεῖν δὲ ζῆν κάτω νομίζεται;*

'who knoweth, whether living be not death,

'or death be counted living there below?'

· κώδιον, 'a fleece.'

## GRAMMATICAL INDEX.

### I. MOODS.

- a. Imperative, omitted with μή, 108, 584.
- b. Subjunctive, simple hortative, 324.
  - " indefinite, 10, 141, 238, 405, 593, 597.
  - " do., without εἰ, 470.
  - " deliberative direct, 1, 56, 111, 249, 278, 291, 386, 446, 534.
- c. Optative, Simple, 78, 157, 203, 366, 375.
  - " deliberative indirect, 88.
  - " conditional as Imperative, 578, 612.
- d. Infinitive in or. obl., with principal verb understood, 149, 608.

### 2. PARTICLES AND CONJUNCTIONS.

- Double εἰ, 27, 361, 368, 372.
- πρὶν εἰ, after negatives, 70, 559.
- ἢ μὴν, (with oaths), 615, (strong assertions), 95.
- καὶ μὴν, introducing new idea or object, 97, 257, 260, 293, 381, 441, 503.
- καὶ ταῦτα, 'and that too,' 59.
- μὲν οὖν, corrective, 212, 394, 495.
- μὴ οὐ, 60.
- ὅπως, c. fut., elliptical, 'see that,' 395.
- " " nearly final, 443.
- οὐ μή, c. fut., interrog., 182, 268, 291, 334, 379.
- οὐ γὰρ ἀλλὰ, elliptical, 50, 172, 321, 487.
- ὅτε, half causal, 15, 496.

### 3. PREPOSITIONS.

- ἀπὸ, 'with' (idea of resources), 505.
- διὰ, c. gen., 'in a state of,' 589.
- ἐπὶ, c. dat., 'on condition of,' 376.
- " c. acc., 'to fetch,' 102, 595.
- κατὰ, c. acc., 'on the strength of,' 469.
- " " 'like,' 'according to,' 294, 323.
- πρὸς, c. dat., 'in addition to,' 501.
- σύν, c. dat., 'with aid of,' 504.

### 4. MISCELLANEOUS.

- Anacoluthon: irregular sequence, 17.
- αὐτός, dat., without prep., 307, 352.
- Comparative irregular, 83.
- Indirect interrog. in repeated questions, 178.
- παρὰ προσδοκίαν, 15, 48, 54, 77, 616.
- ταῖος, contemptuous, 339.
- Pregnant construction, 42.





## Educational Works

### *Stories from Ovid in*

*Elegiac Verse.* By R. W. TAYLOR, M.A., Head-Master of Kelly College, Tavistock.

*Crown 8vo.* 3s. 6d.

### *The Anabasis of Xenophon.*

Edited by R. W. TAYLOR, M.A.

*Crown 8vo.*

Books I. and II. 3s. 6d.

Books III. and IV. 3s. 6d.

### *Easy Latin Stories for*

*Beginners.* By G. L. BENNETT, M.A., Head-Master of the High School, Plymouth.

*Crown 8vo.* 2s. 6d.

A KEY, for the use of Tutors only.

### *Progressive Exercises in*

*Latin Elegiac Verse.* By C. G. GRPP, B.A., late Junior Student of Christ Church, Oxford.

*Third Edition, Revised.* *Crown 8vo.*

3s. 6d. *Tutor's KEY*, 5s.

### *Selections from Lucian.*

With English Notes. By EVELYN ABBOTT, M.A., Fellow and Tutor of Balliol College, Oxford.

*Small 8vo.* 3s. 6d.

### *The Elements of Greek*

*Accidence.* With Philological Notes. By EVELYN ABBOTT, M.A.

*Crown 8vo.* 4s. 6d.

### *A Primer of Greek Acci-*

*dence.* For the Use of Schools. By EVELYN ABBOTT, M.A., Fellow and Tutor of Balliol College, Oxford; and E. D. MANSFIELD, M.A., Assistant-Master at Clifton College. With a Preface by JOHN PERCIVAL, M.A., LL.D., Head-Master of Clifton College.

*Crown 8vo.* 2s. 6d.

### *Select Plays of Shakspeare.*

Rugby Edition.

*Small 8vo.*

AS YOU LIKE IT. 2s.

MACBETH. 2s.

HAMLET. 2s. 6d.

KING LEAR. 2s. 6d.

Edited by the Rev. CHARLES E. MOBERLY, M.A., Assistant-Master at Rugby School.

CORIOLANUS. 2s. 6d.

Edited by ROBERT WHITELAW, M.A., Assistant-Master at Rugby School.

THE TEMPEST. 2s.

Edited by J. SURTEES PHILLIPOTS, M.A., Head-Master of Bedford Grammar School.

### *A History of England.*

By the Rev. J. FRANCK BRIGHT, M.A., Fellow of University College, Oxford.

*With numerous Maps and Plans.*

*Crown 8vo.*

Period I.—MEDIÆVAL MONARCHY:

The Departure of the Romans to Richard III. A.D. 449—1485. 4s. 6d.

Period II.—PERSONAL MONARCHY:

Henry VII. to James II. A.D. 1485—1688. 5s.

Period III.—CONSTITUTIONAL MONARCHY:

William and Mary to the Present Time. A.D. 1689—1837. 7s. 6d.

### *Historical Biographies.*

Edited by the Rev. M. CREIGHTON, M.A., late Fellow and Tutor of Meriton College, Oxford.

*With Maps and Plans.* *Small 8vo.*

SIMON DE MONTFORT. 2s. 6d.

THE BLACK PRINCE. 2s. 6d.

SIR WALTER RALEGH. 3s.

### *A Year's Botany.*

Adapted to Home and School Use. By FRANCES ANNA KITCHENER.

*Illustrated by the Author.*

*Crown 8vo.* 5s.

Rivingtons: London, Oxford, and Cambridge.

# Educational Works

## *Scenes from Greek Plays.*

Rugby Edition. By ARTHUR SIDGWICK, M.A., Assistant-Master at Rugby School.

*Small 8vo. 1s. 6d. each.*

## ARISTOPHANES.

THE CLOUDS. THE FROGS. THE KNIGHTS. PLUTUS.

## EURIPIDES.

IPHIGENIA IN TAURIS. THE CYCLOPS. ION. ELECTRA. ALCESTIS. BACCHÆ. HECUBA.

## *An Introduction to Greek*

*Prose Composition.* By ARTHUR SIDGWICK, M.A.

*Second Edition. Crown 8vo. 5s.*

A KEY, for the use of Tutors only, 5s.

## *Homer's Iliad.*

Edited, with Notes, at the end, for the use of Junior Students, by ARTHUR SIDGWICK, M.A.

*Small 8vo.*

Books I. and II. 2s. 6d.

## *Materials and Models for*

*Greek Prose Composition.* Selected and arranged by J. Y. SARGENT, M.A., Fellow and Tutor of Hertford College, Oxford; and T. F. DALLIN, M.A., Tutor, late Fellow, of Queen's College, Oxford.

*New Edition. Crown 8vo. 5s.*

## GREEK VERSION OF SELECTED

*Pieces from Materials and Models.* By J. Y. SARGENT, M.A. For the use of Tutors only.

*Crown 8vo. 7s. 6d.*

## *Materials and Models for*

*Latin Prose Composition.* Selected and arranged by J. Y. SARGENT, M.A., and T. F. DALLIN, M.A.

*New Edition. Crown 8vo. 6s. 6d.*

## LATIN VERSION OF (60) SE-

*lected Pieces from Materials and Models.* By J. Y. SARGENT, M.A. For the use of Tutors only.

*Crown 8vo. 5s.*

## *The Æneid of Vergil.*

Edited, with Notes at the end, by FRANCIS STORR, B.A., Chief Master of Modern Subjects at Merchant Taylors' School, late Scholar of Trinity College, Cambridge.

*Crown 8vo.*

Books I. and II. 2s. 6d.

Books XI. and XII. 2s. 6d.

## *La Fontaine's Fables.*

Books I. and II. Edited, with English Notes at the end, for use in Schools, by the Rev. P. BOWDEN-SMITH, M.A., Assistant-Master at Rugby School.

*Small 8vo. 2s.*

## *A German Accidence,*

for the Use of Schools. By J. W. J. VECQUERAY, Assistant-Master at Rugby School.

*New Edition, Revised. 4to. 3s. 6d.*

## *First German Exercises.*

Adapted to Vecqueray's "German Accidence for the Use of Schools." By E. F. GRENPELL, M.A., late Assistant-Master at Rugby School.

*Crown 8vo. 2s.*

## *Lessing's Fables.*

Arranged in order of difficulty. Forming a First German Reading Book. By F. STORR, B.A.

*Crown 8vo. 2s. 6d.*

## *Selections from Modern*

*French Authors.* Edited, with English Notes and Introductory Notice, by HENRI VAN LAUN, Translator of Taine's "History of English Literature."

*Crown 8vo. 3s. 6d. each.*

HONORE DE BALZAC. H. A. TAINE.

## *The Principles of Dynam-*

*ics.* An Elementary Text-Book for Science Students. By R. WORMELL, D.Sc., M.A., Head-Master of the City of London Middle-Class School.

*Crown 8vo. 6s.*

Ribingtons: London, Oxford, and Cambridge.

